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Purposes were to promote enrichment, to develop critical thinking, to help the student explore the potentialities of life, to stimulate imagination, and to increase vocabulary and expression.

In each classroom, an environment for literature should be created, as a literary corner with free but guided selection. The child should be taught to read for literary style.

Sections on six areas of literature, with sample lessons, are given: myths and legends, using "Jason and the Golden Fleece" and "The Legend of Sleepy Hollow"; fairy tales, fables and folklore, including "Aesop's Fables" and "Rip Van Winkle"; traditional classics, using "A Christmas Carol" and "Tom Sawyer" as sample lessons; contemporary children's literature, including "The Wheel on the School" and "The Island of the Blue Dolphins"; biographic selections, including "The Story of Albert Einstein" and "Great American Heroines"; poetry, including "Silver," "The Runaway," "I Hear America Singing," and "Hiawatha." Each unit is followed by a bibliography and an audiovisual materials list.

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Children's Literature

A Resource Guide for
Enriching the Study
of Literature

GRADES 4-6

Pasadena City Schools
Pasadena, California

CHILDREN'S LITERATURE

A Resource Guide
for Enriching the Study of Literature

Grades 4-6

Robert E. Jenkins, Superintendent of Schools

E. Howard Floyd, Assistant Superintendent for Instruction

Grace M. McFarland, Assistant Superintendent for Elementary Schools

PASADENA CITY SCHOOLS
Division of Instructional Service
Pasadena, California
1964

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Sally J. Patton - Teacher, Webster School

Anne Knowles Swett - Teacher, Don Benito School

Billie K. Press - Consultant, Program for Gifted Students

We are indebted also to Lillian Watkins, Supervisor of Library Services, to Charles Reynolds and Thelma Seigel of the Audio-Visual Department, and to Allan W. Fink, Coordinator of Learning Materials.

E. Howard Floyd
Assistant Superintendent
for Instruction

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INTRODUCTION

The world of children's literature is one of our most precious cultural heritages. Intellectually gifted children with their characteristically advanced reading abilities and interests are especially able to reap rich rewards from programs which aim to develop a love for literature and to give acquaintance with the wide world of fine books waiting to be discovered.

With this in mind, eight classes in literature for intellectually gifted 5th and 6th graders were set up during the summer school session of 1963. In addition to being academically gifted, children who participated in the program scored a minimum of two years above grade level on standardized reading achievement tests and were recommended by teachers because of superior performance and interest in reading.

Following is a list of the books which were available, in sets of five to ten copies, to the teachers of these classes. Teachers' Guides were on hand for those titles which are asterisked.

Fables of Aesop
Story of Roland
Wizard of Oz
Canterbury Tales
Door in the Wall
Christmas Carol
Johnny Tremain
*And Now Miguel
San Francisco Boy
*Caddie Woodlawn
*Sea Around Us
Calico Bush
*Nansen
King of the Wind
*Kon Tiki
*Jungle Book
Onion John
*Boy's King Arthur
*Treasure Seekers
Heidi
Call It Courage
Gulliver's Travels
Story of Mankind
*One Day on Beetle Rock
Adventures of Huckleberry Finn
Adventures of Tom Sawyer
Fairy Tales of Hans Christian Andersen
Secret of the Andes
*Magic and the Sword
*Of Courage Undaunted
Wheel on the School
*Wind in the Willows
*Adam of the Road
Gaudenzia, Pride of the Palio
*Child's Geography of the World
*Child's History of the World
Tales from Shakespeare
*Adventures of Pinocchio
Miracles on Maple Hill
*Hobbit: Or, There and Back Again
Sun Kingdom of the Aztecs
*Some Merry Adventures of Robin Hood
Around the World in 80 Days
By His Own Might; The Battles of Beowulf
King Arthur and the Knights of the Round Table

Children took books home at will, the idea being that they would be given opportunities to read and enjoy as many of these books as they wished, while at the same time, they would have opportunities for comparing ideas with friends (and teacher) who happened to be enjoying the same book at the same time. The children read voluminously and their discussions became increasingly rich and sophisticated.

During the regular school year that followed, many teachers of the gifted-cluster classes used these books and methods with their pupils. During the second summer (1964), the program was expanded to sixteen classes and, in an effort to give the children the widest possible familiarity with the world of literature, emphasis was placed upon myths, legends, fairy tales, biography and poetry as well as on traditional classics and contemporary children's literature. (The latter two areas received almost exclusive emphasis during the previous summer.)

Out of the total program has come this "Resource Guide for Enriching the Study of Literature", co-authored by Sally J. Patton and Anne Knowles Swett and edited by Billie K. Press. It is hoped that this guide will encourage teachers and their capable readers to range far and wide in pursuit of the noblest ideas, the most sensitive characterizations, the most beautiful language, the most engrossing and inspiring stories -- all of which characterize the world of great literature.

It would be an unforgivable waste if children who are capable of understanding and living in this world missed doing so merely because there was no adult to open the door for them. Opening such a door for these children is something that teachers are uniquely capable of doing and their rewards will be in seeing the rich learning and enjoyment that results.

Billie K. Press
Consultant, Program for Gifted Students

I. SPECIFIC PURPOSES OF LITERATURE FOR THE GIFTED

1. To promote the enrichment of a human mind that has shown great capacity for understanding and appreciating "the good, the true, and the beautiful"
2. To help the gifted child recognize and appreciate excellence
3. To help him gain confidence in, and learn the extent of, his own abilities
4. To develop critical thinking
5. To broaden interests in all fields of knowledge and human experiences
6. To help him discover his goals in life
7. To develop in him a strong sense of social responsibility
8. To help him explore the potentialities of life
9. To give him a basic tool of self-education

To achieve the above purposes, the teacher will have these facilitating objectives while teaching literature:

1. To increase the desire to read and to extend horizons
2. To provide enjoyment and wholesome humor
3. To stimulate imagination
4. To give insight into men's ideals, standards of behavior, human relationships, and ways of living
5. To develop understanding of ethical and spiritual values
6. To open the child's eyes to the wonder and beauty of the world
7. To increase vocabulary and expression
8. To raise standards in selecting books to read

II. AN ENVIRONMENT FOR LITERATURE

The value of a learning environment can be judged by the involvement in the learning process of the pupils and by the attitude of the teacher, who is of course the principal creator of the learning environment in the room.

If the atmosphere in a classroom is friendly, free from pressures and strains, yet busy and purposeful, observers instantly perceive a good learning environment.

A successful literature program may be nurtured by the following means:

1. Set aside a place as "Literature Corner."
2. Have bookshelves, tables, and chairs invitingly arranged.
3. Whet the children's appetities for reading with an eye-catching book display.
4. Have students assist in organizing and maintaining this area.
5. Provide a wide variety of books.
6. Allow freedom in the selection of books, but help the children maintain a balanced reading program.
7. Give children time for free literature reading.
8. Encourage reading of literature by having an individual envelope for each child arranged on a bulletin board or in a file box. The student keeps a 3" x 5" card of his reading, lists title and author and writes a short annotation of the book. Since each individual has his own envelope, the element of reading just to compete with others is eliminated.

III. GUILDELINES FOR THE TEACHING OF LITERATURE TO GIFTED CHILDREN

Reading in depth requires the use of interpretation skills. Imagination and creative thinking are basic elements of literature interpretation. Lessons should be planned to teach these skills.

LITERATURE INTERPRETATION SKILLS

1. To recognize the mood, feeling, or tone of a story or poem
2. To appreciate the beauty of words and to create mental images which the words stimulate
3. To interpret figurative language
4. To visualize characters, incidents and scenes which call up memories from one's own experiences
5. To derive inferences from various types of clues, to "read between the lines," and to infer meanings hidden by indirect language
6. To distinguish between real and make-believe
7. To identify with the characters in the story
8. To recognize the validity of a story in terms of human experiences
9. To follow a sequence of events
10. To understand the author's particular literary style
11. To predict outcomes
12. To get full meaning and enjoyment from humor

Lessons should involve three steps: motivation; questions for discussion usually oral and occasionally written; and related experiences. Included in this guide are enrichment experiences for each area of literature. Additional activities related to literature may be found in the Appendix.

Motivation may be achieved through direct questions to arouse curiosity and create a desire for reading, or through drawing parallels with children's own experiences, or through pictures and book jackets, or concrete objects related to the books, and attractive and provocative bulletin boards.

Another excellent motivator is simply for the teacher to read the first few pages of the book aloud to the children. This accustoms them to the author's style and vocabulary, which if unfamiliar, may "scare them off" if first attempted on their own; this also arouses the children's interest in the plot of the story.

Although the teacher may sometimes need to establish that children understand a particularly difficult or subtle part of a story, questioning for facts should not have primary emphasis in the discussion of literature with gifted youngsters. Rather, the aim should be toward extending and enriching the reading experience by

1. Understanding the story characters as fully as possible.

2. Appreciating the mood and style of writing.

3. Relating the reading to one's own feelings and experiences.

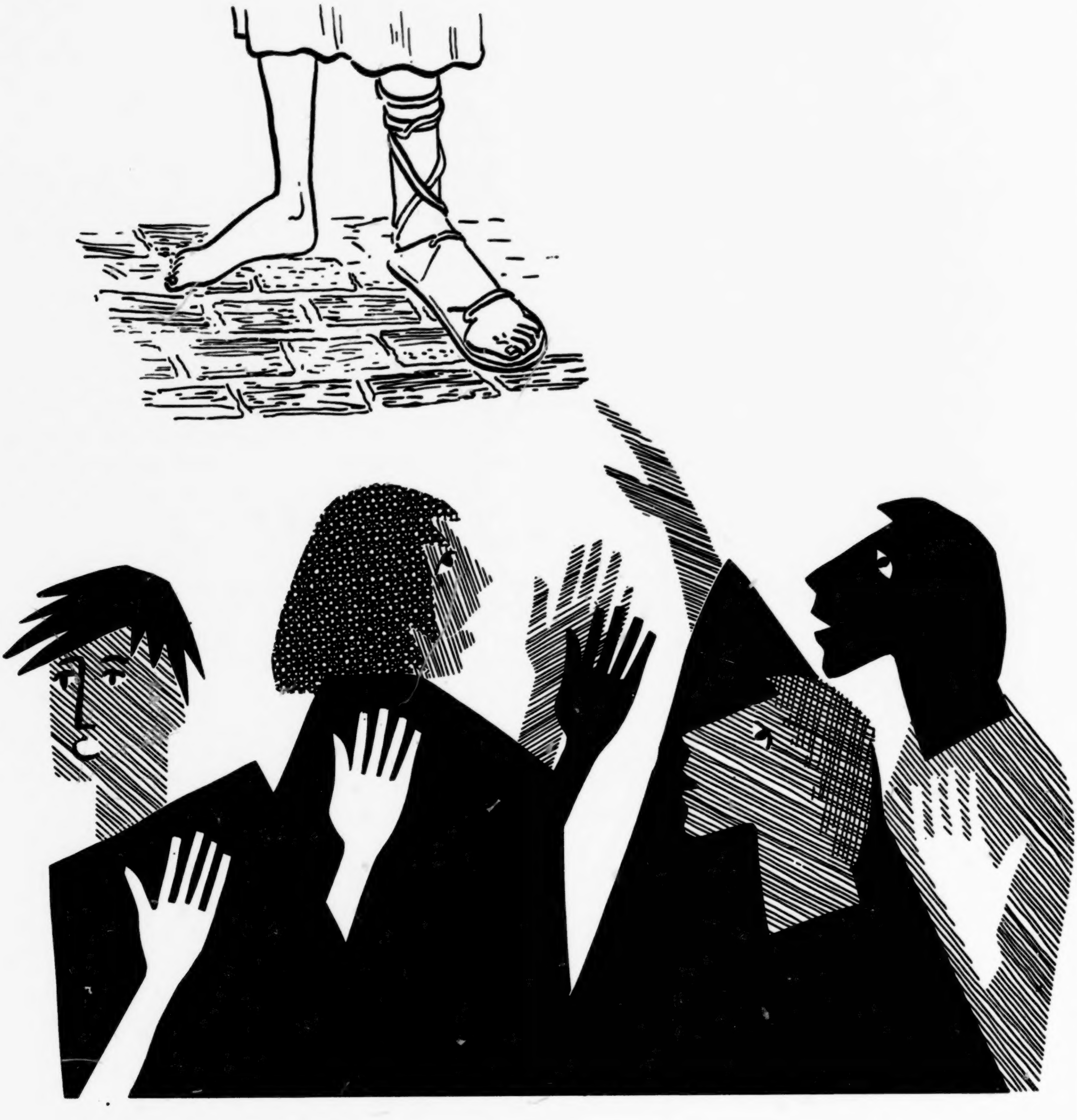
4. Seeing relationships.

5. Making judgments and expressing opinions.

6. Interpreting ideas.

7. Learning about the author and his works.

8. Embarking upon other books and/or projects, stimulated by the reading and enjoying of a given literary piece.



Myths and Legends

"Fear a man wearing only one sandal!"

IV. MYTHS AND LEGENDS

MYTHS

Before the study of myths is begun, it is well for the teacher to define the term "myth." The myth can explain natural phenomena, the origin of human beginnings, or social customs, or may be a hero story. We study myths because they have such a great influence on our lives. Perhaps the greatest influence is in the arts. Writers, musicians, painters, and sculptors have borrowed freely from the myths for their subject matter. Poets, especially of the Romantic and Neo-classical school, have a special affinity for mythical references. In themselves myths are beautiful and exciting to read, because the stories are full of vigorous and stirring action. Myths are a link to the past, and much of our culture stems from the Greek and Roman, and Nordic cultures. The myths have influenced our language, even to the point where modern advertisers frequently make reference to them. We commonly use words like chaos, cosmos, siren, and uranium. People drive Mercury automobiles and clean kitchens with Ajax cleanser. The study of myths can give us both pleasure and a better understanding of our past and present world.

LEGENDS

Legends and myths go hand in hand and are often found in one anthology. However, a legend differs from a myth in that a legend is more closely allied with a specific event, or events, in history. It more often has its basis in fact. There may have been a Robin Hood or a King Arthur or at least someone like them who were important and exciting enough to be talked about, and later to be written about. Our own American legends tell, with much embellishment, of course, about real people: John Chapman, Daniel Boone, Davy Crockett. We know there was a Roland and El Cid and, although their deeds have been exaggerated, they are nonetheless believable heroes who thrill the imagination. The strength, goodness, and fortitude of these legendary characters are important to children who should have heroes to admire and emulate.

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ENRICHMENT ACTIVITIES FOR STUDYING MYTHOLOGY

1. Read background materials to learn about myths. (See Bibliography, page 133) Questions to be answered might be similar to the following:

    a. What is a myth? (See Herzberg, Myths and Their Meaning, and Arbuthnot, Children and Books)

    b. Why do so many myths come from Greece and Rome?

    c. Where is Greece? Rome? Why are they important in the history of the western world?

    d. What words in our language come from mythology? (See Asimov, Words from the Myths)

    e. Why do we study myths? (See Herzberg, Introduction, page 2)

    f. How does the scientific world use mythology? How does advertising utilize myths?

    g. What musical compositions and paintings are based on myths?

2. Children should read myths from many different sources. In this way they will become familiar with recurrent themes in many cultures and with the different versions of each myth.

3. A profitable geography lesson can be centered around the myths. It would be well to have a large map of the Mediterranean area which shows both Greece and Italy. History books will have maps of ancient Greece and Rome. A committee could be responsible for reproducing a map on paper suitable for a bulletin board. Important names and places could then be marked on the map, thus providing a handy reference.

4. A good classroom project would be to make an album of mythology. Collect references pertaining to myths from magazines and newspapers. Clip the article and underline the reference. Mount the clipping on construction paper and assemble into an album.

5. After reading the story of "Orpheus and Eurydice," the class could listen to selections from the opera. (PR 785-45)

6. An attractive art exhibit could be arranged in the classroom using paintings and pictures of sculpture that have mythical subject matter. Pictures of Greek artifacts as well as Greek architecture could also be used to widen the scope of the exhibit.

7. Note examples of Greek and Roman architecture in our own community, among the famous monuments in Washington, D.C., etc.

8. A chart showing the principal gods and goddesses, and their relationships would be another classroom reference. A similar chart could be made for the Norse gods and goddesses.

9. Many of the words from the myths are new. Have the class assemble unusual and new words into a glossary. This could be an individual or a classroom project, or both.

10. After the glossary is made, have the class or a committee make up a bingo game using names from the myths. Use tagboard for the bingo cards.

11. An oral or written assignment could be given in which the Greek and Roman myths are compared with the Norse myths.

12. Have the children write a story in which they imagine they are transported to Mount Olympus. Have them tell what they would see as they go through the Olympian world. The children might also invent a modern myth.

13. Because these myths are generally short, they lend themselves to creative drama. Have the children dramatize their favorite myths in an informal manner.

14. Develop a "mythical" newspaper. The comings, goings and doings of the gods and goddesses would provide a constant source of news. One of the class artists might even start a comic strip!

MYTHOLOGY AND SCIENTIFIC TERMS

To scientists, who are always in need of good descriptive terms for the new things they are constantly discovering, mythology has been literally a gold mine. Again and again they have gone to these old legends for the names of birds, butterflies, insects, fishes, plants, minerals. The following list represents but a small number of the borrowings from mythology:

AMAZON. (1) Amazon ant -- a kind of ant. (2) Amazon Stone -- a bright green feldspar, used as a gem.

APOLLO. A variety of butterfly found in Europe.

ARGONAUT. A cuttlefish (paper nautilus) found in the Mediterranean.

BALDER. Balder's blood -- the name of a flower found in Norway.

CADMUS. Cadmium -- one of the elements, sometimes used in an amalgam for filling teeth.

CALLIOPE. A humming bird of the western United States and Mexico.

CYCLOPS. Cyclopidae -- a family of crustaceans, with a large eye.

DIANA. (1) A West-African monkey, with a white mark across the forehead. (2) A variety of butterfly, found in North America.

EUROPA. One of the satellites of the planet Jupiter.

FREYA. Freyalite -- a name of a mineral found in Norway.

HAMADRYAD. Another name for the king cobra.

HELEN. (1) Helenium -- a genus of the aster family, bearing yellow flowers. (2) Helenin -- a drug obtained from elecampane root.

HERCULES. (1) A large northern constellation. (2) Hercules beetle -- found in America. (3) Hercules' club -- another name for the pepperwood tree.

JUNO. (1) Juno's tears -- a name for a European flower. (2) Junonia -- a genus of butterfly, found in the United States.

JUPITER. (1) One of the planets. (2) Jupiter fish -- the gibbar. (3) Jupiter's flowers -- the columbine.

MEDUSA. (1) A jellyfish. (2) Medusa's head -- a cluster of stars. (3) Medusa'a head -- a species of fungus.

MERCURY. (1) One of the planets. (2) A silver-white liquid metal, often used in thermometers. (3) Dog's mercury -- the name of a plant.

ODIN. Odinite -- the name of a mineral.

PENELOPE. Penelopinae -- a subfamily of birds, related to the curassows.

PHAETHON. A genus of tropic brids.

TANTALUS. Tantalum -- a white metallic element, which was isolated only after great difficulty; hence the name.

THOR. Thorium -- a gray metallic element, used in the manufacture of gas mantles.

TITAN. (1) Titanic acid. (2) Titanite -- a mineral used sometimes as a gem. (3) Titanium -- a gray metallic element, used in making certain kinds of steel.

Herzberg, M.J., Myths and Their Meaning. Boston: Allyn and Bacon, 1963. pp. 317-318.

SAMPLE LESSON: Myth

JASON AND THE GOLDEN FLEECE

SYNOPSIS

Jason is sent to Colchis (Col' chis) by his wicked uncle, Pelias (Pāl-lēŭs), to get the magical golden fleece. Jason does this in an effort to gain his rightful heritage -- the kingdom over which Pelias rules. A ship the Argo, is built and Jason and his companions (the argonauts) set sail. Many adventures befall them on their way to Colchis. Two tasks are given to to Jason by King Aeetes (Ē-ē' tĕs). He must tame two fire breathing bulls and and then use them to plow a field in which he must sow serpents' teeth which sprout as warriors. With the aid of Medea's magic charms and ointments, Jason is successful in performing these tasks. King Aeetes is enraged when he learns of Jason's feats and Medea's complicity in the plot. The two are forced to flee, but not before they steal the fleece from its hiding place. They sail away on the Argo and Jason can now claim his kingdom.

ABOUT THE MYTH

Unlike most myths, this one does not answer a "why" question. It is one of the hero myths and should be treated as a great adventure story. Jason is called upon to perform fantastic tasks against overwhelming odds, and the fact that he succeeds makes him all the more a hero. He is a man of strength and courage. He is also a man who follows advice. He heeds the warning of the Centaur when he leaves for Iolcus (Ēōl' cus). Each of the adventures emphasizes his courage and resourcefulness. When Jason no longer keeps faith with Medea, he is cursed by the gods, rejected from his kingdom and he dies an old and broken man. The gods are good to those who are straightforward in thought and action and severe with those who stray. The lesson is clear.

To the Greeks the sin of "hybris" or wanton pride merited punishment. The humans could associate with the gods but could never presume too much. This is a recurring theme in Greek literature.

DISCUSSION QUESTIONS

1. Who was Jason? Why did he want the golden fleece?
2. Why were the sailors called "argonauts?"
3. What were some of the adventures the argonauts had on their way to Colchis? Why do you think the Greeks mention this in the myth?
4. What conditions did Aeetes impose on Jason before he could take the fleece? Why did Aeetes do this?
5. Who offered to help Jason? Why?
6. How did Jason overcome the warriors?
7. What happened when Aeetes discovered Jason had fulfilled the tasks? Why was he angry with Medea?
8. How did Jason and Medea get the fleece away from the guardian?
9. What was Jason's reward after delivering the fleece to Pelias?
10. What words would describe Jason? Medea? Aeetes? Pelias?

ENRICHMENT

1. Look up the meaning of the suffix "naut" and relate it to our modern astronaut and cosmonaut.
2. Some children will be interested in the _Argo_ itself. A research project on early ships and shipbuilding could be done by a committee. The committee could make an oral report illustrating it with original pictures and models of ships similar to the Argo.
3. Another committee might like to work on a map showing Jason's quest for the golden fleece. The map should have illustrations for each important locale.
4. As a creative writing experience, the children could make a ship's log for the Argo, recording adventures mentioned in the myth and also any other adventure of their own making.

5. The girls of the class would have fun imagining they are Medea and keeping a personal diary. The diary should begin before Jason's arrival, and then go on to tell of his arrival, her feelings, her ideas, and her reactions to the events that take place after he gets to Colchis.

6. There are many proper names used in this myth. Each child might make a glossary of words that are new and strange to him. This dictionary, or glossary, could be enlarged as more myths are read.

7. Have the children illustrate some of the characters from the myth. They will need to do research to find out what kind of clothing was worn. They will also have to read carefully passages telling what some personages, i.e. the Harpies, looked alike.

8. Jason's adventures are certainly newsworthy and a sharp reporter could write a feature article telling about the success of Jason's quest. The "reporters" shouldstudy the style of newspaper articles in order to give their composition a "Stop the presses!" flavor.

9. Small groups of children could prepare a dramatization of the story. Gifted children should be able to carry the story along with dialogue. This does not need to be written down, but the actors should know the story so well that they can react and converse with the other characters naturally.

SAMPLE LESSON: Legend

THE LEGEND OF SLEEPY HOLLOW

by

Washington Irving

ABOUT THE AUTHOR

Washington Irving was one of the first United States writers to win fame in Europe. He was the author of essays, humorous sketches, several histories, and biographies.

Irving was born in New York City in 1783, just after the American Revolution, the youngest of eleven children in a wealthy family. He studied law for several years, but he was more interested in enjoying social life.

On a trip to Scotland he visited Sir Walter Scott. Sir Walter became very fond of young Irving and encouraged him to write. Irving published The Sketch Book, which earned him great popularity in both England and the United States. The Sketch Book is a collection of essays and stories. Two of his most famous stories, "Rip Van Winkle" and "The Legend of Sleepy Hollow," are included.

After living in England and Spain, he settled at last near Tarrytown, New York, on the Hudson River. This is the countryside where Rip Van Winkle and Ichabod Crane had lived. Irving died in 1859 and was buried at Sleepy Hollow near Tarrytown, New York.

ABOUT THE STORY

This legend is told by Washington Irving in picturesque and descriptive vocabulary. In this story Ichabod Crane, a gangly, awkward young school teacher, is in love with the beautiful, rich Katrina Van Tassel. The outcome of the tale involves a Headless Horseman and is funny, mysterious and terrifying all at the same time.

DISCUSSION QUESTIONS

1. What effect did living in Sleepy Hollow have on the people? Why?

2. Where does this story take place? What was the name of the little village? What name did the housewives give it?

3. What was Ichabod Crane's occupation? How did he supplement his income?

4. Do you believe the stories about the Headless Horseman?

5. What kind of a teacher was Ichabod? Would you call him a strict disciplinarian?

6. Why was Katrina Van Tassel especially attractive to Ichabod?

7. In what ways did Brom Bones try to annoy Ichabod? What caused the feud between Ichabod and Brom Bones?

8. What kind of entertainment did the people have at public gatherings?

9. How did the people regard Brom Bones?

10. What were Ichabod's thoughts en route to the "quilting frolic?" Contrast these thoughts with those he had after he left the party.

11. Why did Ichabod Crane leave Sleepy Hollow?

12. Who administered the estate that Ichabod left?

13. What actually happened to Ichabod? to Katrina?

14. Do you think Brom Bones knew more about Ichabod's disappearance than he told?

ENRICHMENT

1. Dramatize the scenes the children like the best. This legend provides a wonderful opportunity for creative dramatics.

2. Delve into the political history of New York during this period. Make a time line.

3. Consult a detailed map of New York State and find names dating back to the Dutch period.

4. Contrast roles and standards of behavior -- then and now -- for teachers, young girls, young men, parents. Which pattern of living seems more desirable? Why?

5. Write a highly descriptive paragaph about each of the following. Let the other students determine who the character is.

   A. Ichabod Crane
   B. Katrina Van Tassel
   C. Brom Bones
   D. Gunpowder
   E. Daredevil

6. Tape a recording of the most exciting scenes as students read orally.

7. Prepare a list of words related to this story. Give the students an opportunity for utilizing research skills by using the thesaurus and the dictionary. Some suggested words are as follows:

   denominated
   reverberate
   varlet
   potentates
   impediments
   ingratiating
   choleric
   supernumerary
   portentous

8. Provide a "scavenger hunt" to find the above words in the context of the legend.

9. Listen to the transcription about Washington Irving. (Note Audio-Visual Materials under "Resources for the Teacher." TR 921-40.)

10. View the filmstrip "Ichabod Crane". R 810-6 (color)

11. Contrast this American legend with a legend of another country. What is essentially the same? different? (e.g. "Beowulf")

12. Permit a committee in the class to devise a true and false test based on this story.

13. Originate mottoes and proverbs as related to the story. Illustrate on samplers or wood carvings.

SUGGESTED BOOKS FOR MYTHS AND LEGENDS

(Available from the Pasadena City Schools Elementary Library)

398.2	Aardema, Vera	SKY-GOD STORIES
398.2	Allen, Philip	KING ARTHUR AND HIS KNIGHTS
398.2	Arnott, Kathleen	AFRICAN MYTHS AND LEGENDS
398.26	Baldwin, James	STORY OF ROLAND
398.27	Baldwin, James	STORY OF SIEGRIED
292	Barker, Shirley	THE TROJAN HORSE
398.2	Coolidge, Olivia	LEGENDS OF THE NORTH
293	Elgin, Kathleen	FIRST BOOK OF NORSE LEGENDS
292	Elgin, Kathleen	FIRST BOOK OF MYTHOLOGY - GREEK ROMAN
292	Graves, Robert	GREEK GODS AND HEROES
Fic.	Irving, Washington	RIP VAN WINKLE AND THE LEGEND OF SLEEPY HOLLOW
398.2	Jacobson, Helen	FIRST BOOK OF LEGENDARY BEINGS
398.2	Picard, Barbara L.	FRENCH LEGENDS
398.2	Picard, Barbara L.	GERMAN HERO-SAGAS
293	Picard, Barbara L.	THE ILIAD OF HOMER
292	Screiber, Morris	STORIES OF GODS AND HEORES: FAMOUS MYTHS AND LEGENDS OF THE WORLD
292	Sissons, N.A.	MYTHS AND LEGENDS OF MANY LANDS
292	Warren, Robert Penn	THE GODS OF MOUNT OLYMPUS
292	Watson, J.W.	THE ILIAD AND THE ODYSSEY
398.2	Wilson, Barbara	SCOTTISH LEGENDS
	Hosford, Dorothy	BY HIS OWN MIGHT: THE BATTLES OF BEOWULF

RELATED BOOKS FOR A STUDY OF MYTHS AND LEGENDS

292	Asimov, Isaac	WORDS FROM THE MYTHS
913.38	Barker, Derek	STORY OF ANCIENT ATHENS
292	Herzberg, Max	MYTHS AND THEIR MEANINGS
913.37	Kirtland, F.B.	ONE DAY IN ANCIENT ROME
292	Larousse	ENCYCLOPEDIA OF MYTHOLOGY
913.38	Robinson, Charles	FIRST BOOK OF ANCIENT ROME

AUDIO-VISUAL MATERIALS

Sd 978-11	"Johnny Appleseed: A Legend of Frontier Life"
R 800-1	"Pheidippides, the Marathon Runner"
R 800-7	"Paul Bunyan"
R 800-8	"Casey at the Bat"
R 800-9	"Brer Rabbit"
R 810-2	"Hiawatha"
R 810-3	"Pecos Bill"
R 810-4	"Uncle Remus"
R 810-5	"Paul Bunyan"
R 810-6	"Ichabod Crane"
R 810-11	"Johnny Appleseed"
R 810-12	"Buffalo Bill"
R 810-13	"Kit Carson"
R 810-14	"Davy Crockett"
R 810-15	"Mike Fink"
R 810-16	"Sam Huston"
R 810-17	"Wild Bill Hickok"
TR 921-40	"Washington Irving"
LP 398-11	"Legend of Johnny Appleseed"
LP 785-11	Legends in Music "Danse Macabre" by Saint Saens. This tone poem of ghosts in a graveyard may be related to the Headless Horseman in "The Legend of Sleepy Hollow".

Junior High School A.V. Materials
Available for 5th and 6th grade gifted-cluster classes:

R 800-1	"Ulysses"
R 800-2	"Robert Bruce"
R 800-3	"William Tell"
R 800-4	"Joan of Arc"

Fairy Tales, Fables, Folklore

"Once upon a time..."

V. FAIRY TALES, FABLES, FOLKLORE

FAIRY TALES AND FOLK TALES

The magic of fairy and folk tales appeals to both children and adults. The simple, straightforward language and ideas presented in these tales makes them easy to understand and enjoy. The lessons to be learned from each one are assimilated rather than taught. (Read enough of these tales and the sermonizing will take care of itself.)

The rhythm and simplicity of these tales make them good storytelling material -- which is, of course, the way they began. The stereotyped characters need no development and so the plot can proceed straight to its conclusion.

A folk tale has three basic parts: an introduction, a development section, and a satisfying conclusion.

In the introduction the theme of the tale is clearly stated. There is a conflict between two contrasting characters, or between members of a group (Boots and his brothers, for example). Usually sympathy is aroused for the under-dog, and the reader knows this is the character to watch. The objective of the tale is also defined. The hero will have to find a place for himself in the world, win security, and out-wit his enemies and their wicked schemes. By the simple expedient of "Once upon a time . . .", the reader is transported in time to a dreamy and magical world where anything can happen. This simple beginning immediately creates a mood, and the reader can forget present realities for the duration of the tale. Another nice thing about these folk and fairy tales is the brevity and conciseness of the scene setting. There are no cumbersome details to detract from the action.

Fairy tale characters are always doing things. There is a great deal of action on the part of the hero or heroine. The action moves quickly to a climax in a logical order. The one who uses his wits, or is the most courageous, emerges triumphant. The goal is a single one and although the hero may make several trials, usually three, each builds up to the final climactic deed that wins the princess, or takes care of the wicked witch.

After the climax the conclusion somes swiftly. The evil-doers receive their just punishment. (The punishments may be severe, but they are not described in great detail and children are not offended by their severity.) The victors gain their rewards, and they all live happily ever after.

SAMPLE LESSON: Fairy Tale

EAST O' THE SUN AND WEST O' THE MOON

SYNOPSIS

A young lassie is sent to live with the White Bear in exchange for riches for her family. After a visit to her home, her mother gives her a candle so she can see what the White Bear looks like when he is asleep. The lassie discovers the Bear is an enchanted prince and as she bends to kiss him, she spills three spots of tallow on his shirt. This brings bad luck to the White Bear and he has to go East o' the Sun and West o' the Moon to marry an ugly princess. The lassie tries to find him. She is aided by three old hags who give her a golden apple, a golden carding-comb, and a golden spinning wheel. The four winds, especially the North Wind, help her get to the castle. The lassie uses her golden treasure to bribe the troll princess to let her see the prince. On the third night she is successful. The prince sees that she has come for him and vows not to marry the ugly troll princess. He has the trolls try to wash the shirt with the tallow stains but they only get worse. The lassie washes the shirt sparkling clean and the old hag and ugly princess fly into such a rage that they burst and disappear. The prince marries the lassie and they live happily ever after.

ABOUT THE FAIRY TALE

This fairy tale meets the needs for love, security, adventure, and luxury. It has the standard fairy tale ingredients: the pretty young sister goes away to help her family; she disobeys the White Bear and is punished by the bad luck; her perseverence wins its just reward; most events happen in series of three; there is little character or place description; the action is not intense but once the end is reached and the lassie wins the prince, the story ends.

DISCUSSION QUESTIONS

1. What is the father's problem?
2. Why do you think the White Bear wants the youngest daughter?
3. What happens when the lassie disobeys the White Bear? What usually happens when we disobey?
4. How does the lassie try to make things right for the White Bear? Is she obligated to do this? Why or why not?
5. How many people does the lassie meet on her way to East o' the Sun and West o' the Moon? What other fairy tales can you think of that have events happening in threes?
6. How does the lassie barter her treasures?
7. How does the prince keep from marrying the troll princess?
8. Why is the ending to this fairy tale a satisfying one?

ENRICHMENT

1. Make a flannel board story of the fairy tale.
2. Illustrate the castle where the White Bear takes the lassie.
3. Use paper bag puppets for the characters and do one of the scenes from the story.
4. Tell a part of the story, or all of it, and present it to your class or another class.
5. Write another ending to the story in which you pretend that the prince was not warned that the lassie would be coming to him on the third night. What might have happened?
6. Classify fairy tales according to their country of origin. Organize committees. Have each committee become the "experts" on one particular country's legends and tales. On a large world map (or outline map made by pupils), pin child-made pictures of famous characters or scenes.

7. Take a famous fairy tale and note its various versions in the different countries. There are innumerable versions, for example about the giver of gifts at Christmas time. Many countries (e. g., Russia, Italy) tell some variation of the Babushka story; Nordic countries have Santa Claus and sleighs; in Latin America and elsewhere, the Three Wisemen (sometimes on camels, sometimes on burros) distribute presents to deserving boys and girls. A study such as this can yield rich learnings in the area of comparative cultures.

8. Have an individual or a committee concentrate on one famous writer and his life and tales, e. g., Hans Christian Andersen
   The Grimm Brothers
   Andrew Lang
   Aesop
   LaFontaine, etc.

FABLES

Fables are short stories which point up a moral or teach a lesson. The chief characters in fables are animals which can talk and have human strengths and weaknesses. Young children enjoy fables for the fun of the story, whereas older children like to ponder the meaning of the lesson and apply it to modern day situations.

In the United States, children associate the word "fable" with Aesop, while in France, children think of LaFontaine when they hear this word. LaFontaine wrote many original fables, but he also adapted many of Aesop's. The French fables are written in verse, and their charm suffers in translation. Because of this, English translations are better in prose.

Legend has it that Aesop was an ugly or deformed slave who wrote fables for political reasons. Legend also says that he earned his freedom by writing these stories. Some scholars doubt that he ever existed, but it's more fun to believe the legend.

SAMPLE LESSONS: Fables

Reference: Aesopus, FABLES OF AESOP, Macmillan and Company New York, 1962.

FABLE: THE LION'S SHARE

Moral: "You may share the labors of the great, but you will not share the spoils."

1. We often use the expression "lion's share" in our everyday conversation. After reading this fable, tell what people mean when they use it.
2. What is your opinion of the lion? Is he just? Do you think the other animals should have given up? Why or why not? What might happen to the lion when he needs the help of these animals?

FABLE: THE COCK AND THE PEARL

Moral: "Precious things are for those who can prize them."

1. When would gold or money or jewels be of no value to us today?
2. What determines the value of something? Why did the Aztecs of Mexico find it so difficult to understand Cortes' greed for gold?

FABLE: THE MISER AND THE GOLD

Moral: "Wealth unused might as well not exist."

1. What is meant by the saying: "To make money, one must spend money?"
2. Why can, and do, banks pay interest on savings?
3. What other wealth can you think of that should be used? (Intelligence, good will, etc.)

FABLE: THE HARES AND THE FROGS

Moral: "There is always someone worse off than yourself."

1. Give examples of times when it would be well to remember this moral.
2. What do you think of people who are always complaining? How do you think they feel about themselves and their own lives? Why would you rather be with a happier person than with one who is always whining and fretting?

FABLE: THE FROG AND THE OX

Moral: "Self-conceit may lead to self-destruction."

1. What are some characteristics of conceited people?
2. In what ways could conceit lead to a civilization's demise today?
3. How can this moral be applied to organizations, even nations, as well as to an individual?

FABLE: THE DOG AND THE WOLF

Moral: "Better starve free than be a fat slave."

1. What is your opinion of this moral? Give concrete reasons for your opinion.
2. Is this a realistic moral? Discuss man's basic instincts, especially the fundamental instinct of self-preservation. Is it realistic to think that one can think of high ideals--e. g. freedom, dignity, honor -- if one is slowly dying of starvation? The greatest heroes and martyrs of civilization have died for causes they believed in but this is not possible for most men, nor should it be necessary. Men should have both food (and physical amenities) and political freedom, freedom of opportunity, etc. It is a fact of life that people frequently choose slavery and bread rather than "freedom" and starvation; it is therefore important to help underdeveloped, uncommitted nations to provide food for their people. Discuss the role of the Peace Corps, America's sending agricultural and health experts and teachers abroad, lending money to build dams and schools, the role of the Red Cross, CARE, UNESCO, UNICEF, etc.

FABLE: THE FOX AND THE GRAPES

Moral: "It is easy to despise what you cannot get."

1. What do we mean when we say we "rationalize"?

2. What do we mean by "sour grapes" in our conversation today?

ENRICHMENT

1. Make a list of all the well-known proverbs. Try to classify them in various ways.

2. Write a fable of your own using one of our proverbs for the moral. You may wish to make up a moral of your own that would be especially applicable to your school experience.

3. Make a list of the animal characters in the fables and describe the characteristic actions of each. Determine if certain animals are used to represent certain traits. Study these animals in nature and see if Aesop made a wise choice of animal characters in his fables.

4. Read Joel Chandler Harris' Tales from Uncle Remus: "The Wonderful Tar Baby", "How Mr. Rabbit Was Too Sharp for Mr. Fox", others. (The dialect is difficult and children will need teacher help in getting used to it at first.) In these tales, Br'er Rabbit is the symbol of the enslaved Negro, weak and oppressed, but using his wits to outsmart his oppressors.

5. Read some of the JATAKAS from India. Compare these fables with those of Aesop. Are the morals much the same?

6. Tell your favorite fable.

SAMPLE LESSON: Folklore

RIP VAN WINKLE

by

Washington Irving

ABOUT THE AUTHOR

Refer to "The Legend of Sleepy Hollow," page 19.

ABOUT THE STORY

Rip Van Winkle is the tale of a lovable good-for-nought and his magical adventures in the Catskill Mountains of New York. Rip had an overwhelming aversion to work. His meeting with the odd personages in the mountains and the ensuing adventures result in a delightful yarn. Time doesn't stand still. It waits for no one. So our Rip Van Winkle discovered.

DISCUSSION QUESTIONS

1. Is this story a good example of American folklore? If so, why?

2. Why is the story of Rip Van Winkle one that doesn't grow old?

3. How would you describe Rip? What are some of his desirable and undesirable traits?

4. How did his wife regard him? The neighboring women? The village children?

5. What excuses did he offer in defense of his ways?

6. Have you ever known anyone like Rip Van Winkle?

7. What kind of a person was Dame Van Winkle?

8. What were Rip's children like?

9. What were the adventures that Rip experienced on the mountains?

10. Describe the little men playing ninepins.

11. How had Rip changed in appearance during his long sleep?

12. How had his surroundings changed? The village? The government? The people?

13. What had happened to Dame Van Winkle? How did Rip feel when he learned about her death?

14. What about Rip's children? As adults, did they reflect their home background?

15. Who was the first person to recognize Rip?

16. How did he spend his later life? Do you think he was happier than in his earlier years? Support your reply.

ENRICHMENT

1. Pantomime favorite scenes.

2. Read aloud selected descriptions.

3. Prepare a glossary of the difficult vocabulary in this story. Have the students locate definitions for these words as they are used in the context of this folk tale.

4. Briefly describe the village life at this time.

5. Locate other folk tales. What are some common characteristics of the folk tale?

6. Listen to a transcription about Washington Irving. TR 921-40

7. View a filmstrip "Rip Van Winkle." R 810-7

ADDITIONAL ENRICHMENT ACTIVITIES FOR THE STUDY OF FABLES AND FOLKLORE

1. For any of the stories read, a flannel board story could be presented. It is advisable to use a story which is not too long.

2. Another way of presenting these stories would be to make a "television" show. Be sure that the scenes are colored dark enough for the class to see.

3. Puppet shows are a good way to tell a fable or fairy tale. Paper bag puppets are easy to make and very effective.

4. Some children might want to form a storytelling club. They should learn to tell their stories easily and with expression. Primary teachers usually like to have the older children come in and tell a well-prepared fairy tale or fable. The stories should be chosen with care, both for ease in learning and appropriateness for the audience.

5. All of the fables and folk tale stories can be illustrated.

6. Many children like to dramatize these tales.

7. A committee of children could plan a round table discussion of folklore. They would compare stories from different lands and look for general themes and ideas.

8. Individual reports, either oral or written, could be made comparing two similar tales. For example, "Tattercoats" and "Cinderella."

9. Another project would be to make a bulletin board of favorite folklore characters.

10. Children would enjoy making up riddles about folklore characters. This could also be used as a team game.

11. In a creative writing lesson it would be interesting to modernize some of the tales. Some of the results can be quite humorous!

12. Children might make samplers showing the moral of a fable.

SUGGESTED BOOKS OF FAIRY TALES, FABLES, AND FOLKLORE

(Available from the Pasadena City Schools Elementary Library)

398	Abell, Elizabeth	FIRST BOOK OF FAIRY TALES
888	Aesopus	FABLES OF AESOP
398	Anderson, Hans	ANDERSON'S FAIRY TALES
398	Arabian Nights	ARABIAN NIGHTS ENTERTAINMENT
372.214	Arbuthnot, May H.	TIME FOR FAIRY TALES
398.2	Asbjornsen, Peter	NORWEGIAN FOLK TALES
398	Baker, Augusta	THE TALKING TREE
398	Baum, Frank Lyman	THE WIZARD OF OZ
398	Blair, Walter	TALL TALE AMERICA
398.2	Brenner, Anita	BOY WHO COULD DO ANYTHING AND OTHER MEXICAN FOLK TALES
398.2	Corcoran, Jean	FOLK TALES OF NORTH AMERICA
398.2	Davis, Russell	LION'S WHISKERS; TALES OF HIGH AFRICA
398	Grimm, Jakob L.	GRIMM'S FAIRY TALES
398	Haviland, Virginia	FAVORITE FAIRY TALES TOLD IN ENGLAND
398	Haviland, Virginia	FAVORITE FAIRY TALES TOLD IN FRANCE
398	Haviland, Virginia	FAVORITE FAIRY TALES TOLD IN GERMANY
398	Haviland, Virginia	FAVORITE FAIRY TALES TOLD IN IRELAND
398	Haviland, Virginia	FAVORITE FAIRY TALES TOLD IN NORWAY
292	Hawthorne, Nathaniel	TANGLEWOOD TALES
292	Hawthorne, Nathaniel	WONDER BOOK FOR BOYS AND GIRLS
398.2	Hosier, John	THE SORCERER'S APPRENTICE
Fic.	Irving, Washington	RIP VAN WINKLE; THE LEGEND OF SLEEPY HOLLOW
398.2	Jacobs, Joseph	CELTIC FAIRY TALES
398	Lang, Andrew	THE BLUE FAIRY BOOK
398	Lang, Andrew	THE GREEN FAIRY BOOK
398.2	Life (Chicago)	LIFE TREASURY OF AMERICAN FOLKLORE
398.2	Mozley, Charles	FIRST BOOK OF TALES OF ANCIENT EGYPT
398.2	Muller-Guggenbuhl	SWISS-ALPINE FOLK TALES
398	Ponsot, Marie	CHINESE FAIRY TALES
398.22	Pyle, Howard	SOME MERRY ADVENTURES OF ROBIN HOOD
398.2	Ransome, Arthur	OLD PETER'S RUSSIAN TALES
398.2	Reeves, James	ENGLISH FABLES AND FAIRY STORIES
398.2	Sanders, Ruth	RED INDIAN FOLK AND FAIRY TALES
398	Shapiro, Irwin	JOHN HENRY AND THE DOUBLE JOINTED STEAM-DRILL
398	Thompson, Seth	THE FOLKTALE (reference)
398.2	Wilson, Barbara	SCOTTISH FOLD-TALES AND LEGENDS
398	Chaucer, Geoffrey	CANTERBURY TALES

ANTHOLOGIES OF FAIRY TALES, FABLES, AND FOLKLORE

398	Untermeyer, Bryna	ADVENTURES ALL
398	Untermeyer, Bryna	BELOVED TALES
398	Untermeyer, Bryna	FUN AND FANCY
398.2	Untermeyer, Bryna	OLD FRIENDS AND LASTING FAVORITES
398	Untermeyer, Bryna	UNFAMILIAR MARVELS
398	Untermeyer, Bryna	WONDERLANDS
398	Botkin, Benjamin A.	THE ILLUSTRATED BOOK OF AMERICAN FOLKLORE
398.2	Leach, Maria	THE RAINBOW BOOK OF AMERICAN FOLK TALES AND LEGENDS
398	Untermeyer, Bryna	GOLDEN TREASURY OF FOLKLORE

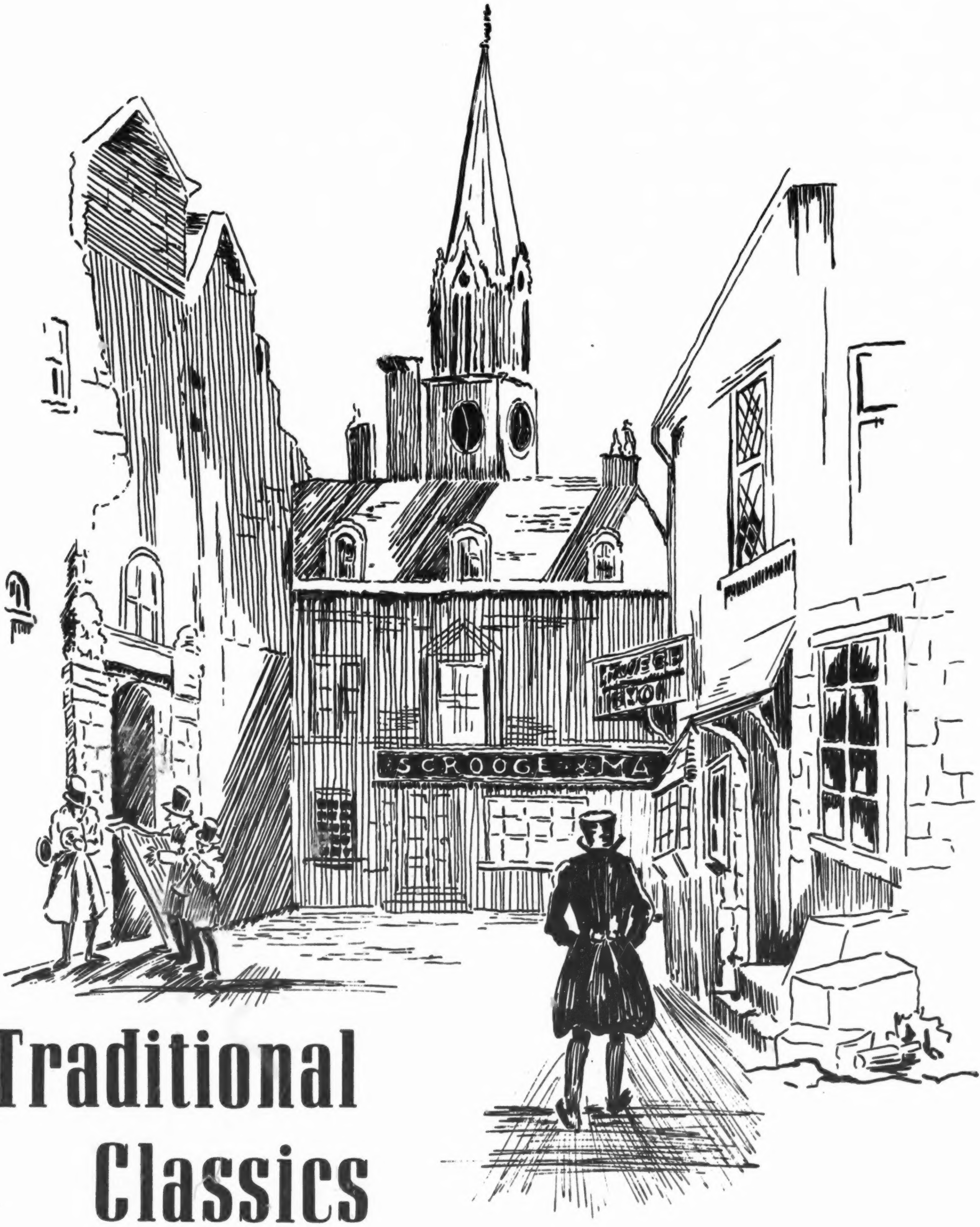
AUDIO-VISUAL MATERIALS

Sd 398-1	"Hare and the Tortoise" (10 minutes)
Sd 398-3	"Princess and the Dragon" (11 minutes)
Sd 785.1-7	"Peter and Wolf" (14 minutes)
R 398-2	"Hans C. Andersen"
R 398-12	"Pinocchio"
R 398-13	"Snow-white and Rose Red"
R 398-14	"Thumbelina"
R 398-15	"Beauty and the Beast"
R 398-16	"Rumpelstiltskin"
R 398-17	"The Ugly Duckling"
R 398-18	"Snow-white and the Seven Dwarfs"
R 398-19	"Rapunzel"
R 398-20	"The Frog Prince"
R 398-29	"Wonder World of the Brothers Grimm"
R 810-7	"Rip Van Winkle"
PR 784.4-2	"Collection of Ballads and Folk Songs" Sung by Burl Ives
PR 784.4-4	"Thar She Blows" (Whaling Story)
PR 784.4-5	"Songs of the Colonies" Sung by Burl Ives
PR 784.4-6	"Songs of the Revolution" Sung by Burl Ives
PR 784.4-7	"Songs of the North and South" Sung by Burl Ives
PR 784.4-8	"Songs of the Sea" Sung by Burl Ives
PR 784.4-9	"Songs of the Frontier" Sung by Burl Ives
PR 784.4-10	"Songs of Expanding America" Sung by Burl Ives

LP 398-3	"Peter and the Wolf"
LP 398-4	"Grimm's Fairy Tales"
LP 398-5	"Favorite Stories for Children"
LP 398-6	"The Tortoise and the Hare"
LP 398-7	"Little Hiawatha -- The Ugly Duckling"
LP 398-13	"Grasshopper and the Ants
LP 398-14	"Golden Touch -- Country Cousin"
Fables of Aesop Series	1 record - 1 filmstrip each
LP 398-28	"The Grasshopper and the Ants"
LP 398-29	"The Rabbit and the Turtle"
LP 398-30	"The Crow and the Pitcher"
LP 398-31	"The Wind and the Sun"
LP 398-32	"The Boy Who Cried Wolf"
LP 398-33	"The Lion and the Mouse"
LP 973.16-1	"Folk Songs of the Frontier"

Junior High School A.V. Materials
Available for 5th and 6th grade gifted-cluster classes:

R 928-3	"Washington Irving"
R 398-2	"Hans Christian Andersen"
R 800-5	"Dick Whittington"
TR 921-11	"Stephen Foster"



Traditional Classics

"Old Marley was dead."

VI. TRADITIONAL CLASSICS

The books which are considered "classics" are those which have withstood the test of time because of their universal appeal and their unforgettable characters. Adults fondly remember Tom and Huck, Old Scrooge, Jo March, Alice, Heidi, Robinson Crusoe and Friday. The plot and theme of these books are valid today. Little Women is the ideal of a close family unit, something with which girls of this era can identify. When boys read The Adventures of Tom Sawyer, they see themselves. For many people Christmas is not complete without A Christmas Carol. It reaffirms faith in the meaning of Christmas.

In really great books the style of writing continues to captivate the reader, and passages linger in the mind. It is hard to forget "Old Marley was dead. . . .", or "That book (Tom Sawyer) was made by Mr. Mark Twain, and he told the truth, mainly . . . ." or "'The time has come,' the Walrus said, 'to speak of many things. . .'"

Undoubtedly these books will delight children and adults of future generations just as they have done in the past.

A CHRISTMAS CAROL
by
Charles Dickens

ABOUT THE AUTHOR

Charles Dickens was born in a suburb of Portsmouth, England. During Dickens' early years, the family moved frequently. Charles had to work and pay his expenses at home. Finally Dickens' father inherited money enough to pay his debts, get out of prison, and send the children to school for a short time.

Charles Dickens, an emotional man, supposedly composed A Christmas Carol as he walked through the London fog at night.

ABOUT THE BOOK

A Christmas Carol was written in 1843. It came from the press just a few days before Christmas and took London by storm. Although it is a published as a book, it is essentially a short story. Dickens himself referred to it as the "little carol." Without a doubt it is the outstanding Christmas story in all literature.

"The little carol" is primarily not a children's book. The vocabulary needs clarification and it is important for the teacher to initiate the reading of this book two or three weeks prior to the Christmas vacation.

A provocative motivation would be for the teacher to read aloud the first paragraph. "Marley was dead. . . .Old Marley was dead as a doornail." How could any child resist being curious about Marley?

DISCUSSION QUESTIONS

1. What is a carol? (It is usually a song of joy.)
2. Why is this work of prose called a carol? (It brings out the joyous spirit of the Christmastide.)
3. What is meant by a stave? (A stanza of a poem or song.)
4. Who was Marley?
5. What was the name of the firm on the sign above the doorway?
6. What kind of man was Scrooge?
7. How did Scrooge greet the men who came to collect funds for the poor?
8. Describe the London weather at Christmastime.
9. What is your impression of Scrooge's clerk?
10. Describe Scrooge's living quarters.
11. Whose ghost appeared?
12. What lesson did Marley's ghost teach Scrooge? How?
13. Who were the members of the Cratchit family? (Bob, Mrs. Cratchit, the daughters; Belinda and Martha, the sons; Peter and Tiny Tim, and two smaller Cratchits, a boy and a girl.)
14. What made Tiny Tim an unusually pathetic figure?
15. What did the Cratchits have for dinner?
16. How much of the goose was left on the plate?

17. Describe the plum pudding.

18. What was Tiny Tim's toast? ("God bless us, everyone.")

19. Why did Bob call Mr. Scrooge "the founder of our feast"?

20. Why did Mrs. Cratchit refuse to drink to the health of Scrooge?

21. What adjectives did she apply to him?

22. How does the description of the Cratchit's dinner exemplify the spirit of Christmas?

23. In what mood did Scrooge awaken on Christmas morning?

24. What had he dreamed about himself?

25. Why was he so glad to find that the curtains of his bed were not torn down?

26. How did Scrooge greet the people he met on Christmas day?

27. Mention some other evidences of the great change in Scrooge.

28. What did Bob Cratchit think had happened to Scrooge?

29. In what ways does this whole carol reflect the spirit of Christmas?

30. Do you think it is a good idea for children and adults to read this carol during the Christmas season? Why?

ENRICHMENT

1. The following vocabulary list may need explanation. Permit your students to define the words after consulting reference materials.

tight-fisted
veneration
Lord Mayor
kenned
covetous
St. Paul's churchyard
livid
portly
rime
feign
Union workhouse
replenish
treadmill
hob

Students may add to this suggested list.

2. Dramatize various highlights of this story.

3. Draw scenes relating to the story. Make a television presentation.

4. Create a puppet show using this story as the theme.

5. View the filmstrip "A Christmas Carol" R 394-12.

6. Prepare a menu for a Christmas dinner at your house. Compare with the dinner at the Cratchits. Contrast an American holiday dinner with an English holiday dinner.

7. Collect traditional Christmas carols for listening pleasure.

8. Sing selected Christmas carols such as the Cratchits would have been familiar with.

9. Listen to the transcription of "The Twelve Days of Christmas" TR 783.6-20

10. What is the spirit of Christmas? List children's replies or have the children write their answers. Then listen to the transcription "Spirit of Christmas" on tape TR 783.6-26

11. Read other Christmas stories.

12. Locate other stories by Charles Dickens.

AUDIO-VISUAL MATERIALS

12" LP Record -"A Christmas Carol"- Ralph Richardson presents this classic story.

TR 783.6-26 - "Spirit of Christmas"

TR 783.6-20 - "The Twelve Days of Christmas"

Refer to Audio-Visual catalog for other related materials.

THE ADVENTURES OF TOM SAWYER

by

Mark Twain

ABOUT THE AUTHOR

Samuel L. Clemens was born in Florida, Missouri, in 1835. When he was five years old, his family moved to Hannibal, Missouri. This is the town which provided the background setting for Tom Sawyer and Huckleberry Finn.

Clemens led an interesting and varied life. He started out in 1853 as a printer. From 1857 to 1859 he was a steamboat captain on the Mississippi River. From this experience he gained material for Life on the Mississippi. An interesting contribution made to Clemens by riverboat life was his pseudonym, Mark Twain, which comes from one of the sounding calls used by the boatmen while measuring the depth of water. The year 1861 finds him in Nevada prospecting for gold and writing feature articles for a Virginia City newspaper. He was in California from 1864-1866. At this time Clemens was commissioned to write some letters on Hawaii. He enjoyed this type of work and while on a Mediterranean cruise getting background for more travel letters, he met Olvia Langdon and married her in 1870. Their life together was a happy one in spite of financial ups and downs. They spent ten years in Europe from 1891 to 1901. When they returned, it was to personal sadness and family loss. Clemens himself died in 1910.

ABOUT THE BOOK

When The Adventures of Tom Sawyer was published in 1876, it was one of the first of its kind: one in which people and places were presented realistically. Mark Twain dared to write about people who were not quite respectable as well as those who were. He showed an easy tolerance for boys and their habits and feelings. Tom lives in a small country town which has both its good side and its bad side. Tom lives easily on both sides through his association with Huckleberry Finn.

This book is full of truly exciting adventures. Tom witnesses a murder, gets lost in a cave, and finds a real treasure. Tom is loyal to his friends and ignores those who are not (as much as he can). He may be a constant distraction and harassment to Aunt Polly but underneath is affection which keeps Tom's pranks lighthearted and humorous, not mean or tragic.

DISCUSSION QUESTIONS

Chapter 1--What does Aunt Polly mean when she says she had to do her "duty by him or she'd be the ruination of him"? How do Tom and Aunt Polly feel about each other? Why does the reprimand hurt Aunt Polly more than Tom? How do you feel when you are punished? What words would you use to describe Tom?

Chapter 2--Why does Tom hesitate to let Ben whitewash the fence? What does the author mean when he says "in order to make a man or boy covet a thing, it is only necessary to make the thing difficult to attain"? Have you ever wanted something only because you couldn't have it? If so, what? What is the difference between work and play according to Mark Twain?

Chapters 3 and 4--Why does Tom start showing off in front of the new girl? In chapter 4, find all the different ways that people "show off". Why do you think we all tend to show off at times? What times can you think of when you have "showed off"?

Chapter 6--How does Tom remind you of yourself on a Monday morning? What is your reaction to Huckleberry Finn? How would you describe him? Why does Tom suddenly become truthful about being tardy?

Chapter 7--Why does Becky decide she wants Tom back? How does this remind you of the whitewashing episode?

Chapter 9--What do Tom and Huck see in the graveyard? Why does Injun Joe tell Muff Potter that he won't tell on Muff?

Chapter 10--Why do Tom and Huck agree not to tell about the murder? What is it that particularly frightens them? How do the boys show loyalty to one another?

Chapter 11--Why is Tom's conscience bothering him so much? Why is he finding it difficult to be loyal to Huck in the matter of Muff Potter? What does he know he should do? What would you do? Why?

Chapter 13--Why did Tom feel he had to live a "life of crime"? Why didn't he know how to really go about it? How do we know it was really only a game with the boys? What clues are there that they may not stay pirates for long?

Chapter 16--What reasons can you think of to explain why the boys were beginning to feel homesick? What restores their good feelings? Why?

Chapter 17--What is the trick played by the boys? Why can Tom play such a trick on Aunt Polly and still have it seem funny to us, not mean?

Chapter 18--What does Mark Twain mean when he says Tom ". . . tried not to see the looks or hear the remarks as he passed along, but they were food and drink to him."? Why does Becky try to show off? How does Tom tease her? How does Becky torment Tom in return? Why does Alfred pour ink on Tom's speller? Why doesn't Becky tell Tom?

Chapter 19--What does Aunt Polly mean when she says, "I could forgive the boy, now, if he'd committed a million sins"? Why does she feel this way?

Chapter 20--What happens to Mr. Dobbin's book? Why does Tom decide suddenly that he must help Becky? Why do his actions surprise him? Why does he decide that taking Becky's punishment was a good idea?

Chapter 22--Tom discovers that a promise not to do a thing is a sure way of making a person want to do it. What experiences of yours show the truth of this? Why does Tom's vacation begin to hang heavily on his hands?

Chapter 23--Why is Tom miserable during the trial of Muff Potter? What does Tom finally do? Do you think he was right to break his oath with Huck? Why or why not? Do you think it was hard for Tom to testify? Why or why not?

Chapters 25 through 28--What adventures do Tom and Huck have when they go treasure seeking? What causes some real problems for the boys?

Chapter 31--How does Tom comfort Becky while they are alone and lost in the cave? In what way does Tom show that he is levelheaded? How does Mark Twain build up tension in this chapter?

Chapters 33 through 35--How do Tom and Huck find the treasure? How does it affect their lives?

ENRICHMENT

1. Make a book of superstitions found in The Adventures of Tom Sawyer. Add superstitions which are common to children and adults today. Can you discover historical reasons for any of these superstitions?

2. Do some research to discover which characters in the book were taken from real life people.

3. View the film People Along the Mississippi Sd.977-2.

4. Make a report on Mark Twain.

5. Read other books by Mark Twain.

6. Do a skit (dialogue) between Tom Sawyer and Huckleberry Finn. Do this in costume.

7. Listen to the recording "Mark Twain Tonight" LP 810-1 and/or the tape-recording "Samuel Clemens (Mark Twain)" TR 921-51.

8. Compare Henry Huggins and Tom Sawyer.

9. Draw a map of the area surrounding Tom's hometown. Make models of the houses, the wharves, river, steamboats and the island.

10. Study the invention of the steamboat and its inventor.

11. Make a mural showing the various adventures of Tom and his friends.

12. Write a classroom newspaper which might have been published in St. Petersburg at the time that Tom Sawyer was written. Research will have to be done to discover what national and international events were taking place during this period.

13. Make a comic strip of Tom's adventures.

SUGGESTED CLASSICS OF CHILDREN'S LITERATURE

(Available from the Pasadena City Schools Elementary Library; these books may be borrowed for gifted-cluster classes in sets of 5 to 10)

Fic.	Alcott, Louisa May	AN OLD FASHIONED GIRL
Fic.	Alcott, Louisa May	EIGHT COUSINS
Fic.	Alcott, Louisa May	JACK AND JILL
Fic.	Alcott, Louisa May	JO'S BOYS
Fic.	Alcott, Louisa May	LITTLE MEN
Fic.	Alcott, Louisa May	LITTLE WOMEN
Fic.	Barrie, James M.	PETER PAN
Fic.	Baum, Frank L.	WIZARD OF OZ
Fic.	Bronte, Charlotte	JANE EYRE
Fic.	Bronte, Emily	WUTHERING HEIGHTS
Fic.	Chaucer, Geoffrey	CANTERBURY TALES
Fic.	Clemens, Samuel L.	ADVENTURES OF HUCKLEBERRY FINN
Fic.	Clemens, Samuel L.	ADVENTURES OF TOM SAWYER
Fic.	Clemens, Samuel L.	THE PRINCE AND THE PAUPER
Fic.	Coombs, Charles	CELESTIAL SPACE
Fic.	Cooper, James F.	LAST OF THE MOHICANS
Fic.	Cooper, James F.	THE DEERSLAYER
Fic.	Creswick, Paul	ROBIN HOOD
Fic.	Craik, Dinah M.	THE LITTLE LAME PRINCE
Fic.	Crothers, Samuel M.	CHILDREN OF DICKENS
Fic.	Defoe, Daniel	LIFE AND ADVENTURES OF ROBINSON CRUSOE
Fic.	Dickens, Charles	A CHRISTMAS CAROL
Fic.	Dodge, Mary M.	HANS BRINKER; OR THE SILVER SKATES
Fic.	Dodgson, Charles	ALICE'S ADVENTURES IN WONDERLAND AND THROUGH THE LOOKING GLASS
Fic.	Doyle, Arthur C.	BOOK OF SHERLOCK HOLMES
Fic.	Dumas, Alexander	THREE MUSKETEERS
Fic.	Grahame, Kenneth	THE WIND IN THE WILLOWS
Fic.	Gray, Elizabeth	ADAM OF THE ROAD
Fic.	Hosford, Dorothy	BY HIS OWN MIGHT: THE BATTLES OF BEOWULF
Fic.	Irving, Washington	RIP VAN WINKLE: THE LEGEND OF SLEEPY HOLLOW
Fic.	Kaler, J. O.	TOBY TYLER
Fic.	Kingsley, Charles	WESTWARD HO!
Fic.	Kipling, Rudyard	JUST SO STORIES
Fic.	Kipling, Rudyard	THE JUNGLE BOOK
Fic.	Lamb, Charles	TALES FROM SHAKESPEARE

Fic.	Lanier, Sidney	BOY'S KING ARTHUR
Fic.	London, Jack	THE CALL OF THE WILD
Fic.	Lorenzini, Carlo	ADVENTURES OF PINOCCHIO
Fic.	Marryat, Captain	THE CHILDREN OF THE NEW FOREST
Fic.	Melville, Herman	MOBY DICK
Fic.	Pyle, Howard	SOME MERRY ADVENTURES OF ROBIN HOOD
Fic.	Rawlings, Majorie	THE YEARLING
Fic.	Scott, Sir Walter	QUENTIN DURWARD
Fic.	Sewell, Anna	BLACK BEAUTY
Fic.	Shakespeare, William	TALES FROM SHAKESPEARE
Fic.	Sidney, Margaret	FIVE LITTLE PEPPERS
Fic.	Spyri, Johanna	HEIDI
Fic.	Stevenson, Robert L.	THE BLACK ARROW
Fic.	Stevenson, Robert L.	DAVID BALFOUR
Fic.	Stevenson, Robert L.	KIDNAPPED
Fic.	Stevenson, Robert L.	TREASURE ISLAND
Fic.	Stirling, Nora B.	EXPLORING FOR LOST TREASURE
Fic.	Swift, Jonathan	GULLIVER'S TRAVELS
Fic.	Travers, P. L.	MARY POPPINS
Fic.	Verne, Jules	TWENTY THOUSAND LEAGUES UNDER THE SEA
Fic.	Wiggin, Kate Douglas	REBECCA OF SUNNYBROOK FARM
Fic.	Wyss, Johann	SWISS FAMILY ROBINSON

AUDIO-VISUAL MATERIALS

Sd 636.1-4	"Education of Smoky" (11 minutes)
LP 398-16	"Madeline and Other Bemelmans"
LP 398-17	"Black Beauty and Other Great Stories"
LP 398-27	"Winnie the Pooh, and Other Stories"
LP 782.8-1	"Wizard of Oz - Pinocchio"
LP 810-1	"Mark Twain Tonight"
LP 813-1	"Little Women"
LP 823-1	"Moby Dick"
LP 823-2	"Kipling's Just So Stories"

Junior High School A. V. Materials
Available for Gifted-Cluster 5th and 6th Grades:

R 810-1	"American Literature - New England"
R 810-8	"American Literature - the Frontier"
R 810-9	"American Spirit in Literature"
R 810-10	"American Literature - the South"
R 822-10	"Kidnapped"
R 823-2	"Scrooge"
R 928-4	"Mark Twain"
R 942.1-1	"18th Century England"
R 974.4-2	"Emerson's New England"
TR 921-5	"Washington Irving"
TR 921-8	"James Fenimore Cooper"
TR 921-10	"Ralph Waldo Emerson"
TR 921-14	"Samuel Clemens"
R 822-9	"Jungle Book"

Contemporary Books

"So impossibly impossible it had to be true."

VII. CONTEMPORARY CHILDREN'S LITERATURE

Never before have so many good, beautiful, and readable books been available to children. Books are being written and published for children of all ages with different degrees of vocabulary difficulty. These modern books cover a tremendous span of interests from stories based on historical fact, e.g., Island of the Blue Dolphins, stories about other lands, e.g., The Wheel on the School, fantasy, e.g., Charlotte's Web, The Phantom Tollbooth, science fiction, e.g., A Wrinkle in Time, scientific fact, e.g., The Sea Around Us, biography, e.g., Nansen; and Tiger of the Snows, and stories about real life today in the United States, e.g., . . . And Now, Miguel, The Moffats.

True, many books being written today are not good, but these books do not seem to last or hold the interest of children. A teacher, by reading many books for children, will soon be able to develop a discerning taste for that which is good in the current crop of children's books. As the teacher reads, it is well to keep in mind the following criteria for judging a book. A good book will widen a child's horizons, give sound social insights, have humor, add to the child's appreciation of beauty, give a standard of right and wrong without necessarily preaching, and have beauty of language and style.*

Bibliographies of outstanding books for children are many; for example, Your Child's Reading Today by Josette Frank (Doubleday, 1960), About Books and Children by Bess P. Adams (Holt & Co., 1953) and Arbuthnot (listed below). Reviews of recently published children's books may be found in The Horn Book Magazine, The Instructor, and in the book lists put out by children's libraries. (See Bibliography on page 133)

But the most important thing is that the teacher must read widely herself. This is a "golden age" for children's books and every advantage should be taken of the wide selection and variety to be had.

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*Adapted from Arbuthnot, May Hill, Children and Books, Scott Foresman and Company, Chicago, 1957.

THE WHEEL ON THE SCHOOL

by

Meindert deJong

ABOUT THE AUTHOR

Professor, tinner, mason, farmer, gravedigger and sexton have all been occupations of Meindert deJong. However, his first love is writing, expecially for children. DeJong was born in Wierum, Province of Friesland, the Netherlands. His family came to America in 1918 when he was eight years old. The family settled in Michigan and this is where deJong has lived ever since.

DeJong's books have an easy conversational style. He has a fine sense of humor and a deep understanding of people. In several of his books he has incorporated the many memories he has of his birthplace.

Some other books by Meindert deJong are Dirk's Dog Bello, Tower by the Sea, Smoke Above the Lane, Shadrach, and Hurry Home, Candy.

ABOUT THE BOOK

The Wheel on the School is the story of six Dutch children, five boys and a girl, who begin a crusade to bring storks to Shora, the fishing village they call home. The project is started when Lina, the girl, writes a composition about storks and wonders why there are no storks in Shora. The wise schoolmaster encourages the children to wonder about this in an effort to arrive at an answer. The children decide that one reason for not having any storks is that the roofs are to steep. This problem can be solved by putting a wheel on the roof to provide a nesting place, but another problem is encountered: where can a wheel be found in a fishing village? The children initiate a search for a wheel and in the process of looking for one, the entire village is drawn into the project of storks for Shora. At the end of the story everyone has contributed something to the success of the venture, and all have benefited from the experience.

There are many inportant concepts in this book: to think and do, to help one another, the value of community effort.

Ideas come from thinking why, from looking at things and wondering. To dream and then to do is the way to make a dream come true. The teacher in Shora is a wise man. To get something accomplished one must first get the idea and then work hard to achieve it. All great people have had to work unstintingly on an idea or a dream in order to make it a reality.

By telling the children to look for a wheel "where one is and where one isn't; where one could be and where one couldn't possibly be. . ." the teacher is trying to impress upon the children the need to leave no stone unturned in their search for the wheel, and that no clue or place is to be left unexplored.

A sharing of a new idea often results in new friendships, a new awareness of people who can help to solve a problem. Grandmother Sibble III and Douwa become important and known to Lina. Pier and Dirk learn that another person in the village is important, legless Janus. Janus is mean and withdrawn because he feels no one needs him. Pier and Dirk make friends with him and Janus' world suddenly changes as he wholeheartedly involves himself in the crusade for storks. Auka makes friends with the Tin Man who in turn helps get the wheel from the boat.

Grandmother Sibble senses the change in the village when she tells Jana that "What's happening . . . is a wagon wheel for storks." A small village is becoming united by a common cause; old tensions and tempers are being forgotten. Janus is finding self-respect, and Duowa is finding a new reason for living. When the women nag the men into putting the wheel on the school, the cycle is complete. Everyone in the village has become involved with the storks. They are all closer together.

How remote the idea of storks in Shora seemed to the children when they first wondered why! But by hard work and application to their task, they have succeeded in gaining storks for Shora. They have experienced fear, kindnesses, frustration, disappointment, and joy. They have learned the price of success, the rewards of kindnesses. Each person has realized more fully a part of himself.

DISCUSSION QUESTIONS

1. Where does the story take place?

2. Who are the main characters?

3. What is the problem the children have to solve?

Chapter 1--Why does the teacher let the children have free time to wonder? What is his purpose?

Chapter 2--Why does Grandmother Sibble become an important person to Lina? What does Lina learn from her?

Chapter 3--What is the teacher trying to tell the children when he asks them". . .first to dream, and then to do -- isn't that the way to make a dream come true"? What experiences have you had when you had to work hard to make a dream or wish come true? What famous people have you known or read about who worked hard to make their dreams come true? Why does the teacher tell the children to look for a wheel ". . .where one is and where one isn't; where one could be and where one couldn't possibly be"?

Chapter 5--Why does Janus throw rocks at the boys who try to get his cherries? How could everyone help Janus? How should we react to people who have serious afflictions and handicaps?

Chapter 8--Why is Lina suddenly interested in old Duowa? Why does he become important to her as did old Grandmother Sibble? Why does Douwa get so excited? Why does he seem so anxious to help? Why does he tell Lina not to "grandpa" him? On page 150 what does Grandmother Sibble III mean when she says, "What's happening, Jana, is a wagon wheel for storks."? What characteristics does Douwa have which help him to reassure Lina? Why do you think he was a good sailor in his younger days?

Chapter 9 and 10--On page 180 Jana forces herself not to ask Janus if he can ride in the wagon. Why does she do this? Why does she drop the stones she had collected? Why is she so proud of Janus? What has caused him to change?

Chapter 11--What startling and depressing news do the children read about? How does Janus reassure them?

Chapter 12--How do the children try to get their fathers to put the wheel on the school? What finally causes the fathers to relent? Who tells everyone what to do? Why is this important to Janus?

Chapter 13--What project is undertaken by Janus and the children?

Chapter 14--What important part do Jan and Linda play in the story?

Chapter 15--What makes the trip to the sandbar to get the storks a dangerous one? Why is it such a difficult job for Pier? Why were they able to rescue the storks? Who helps the children get the storks on the wheel? Discuss the teacher's statement at the end of the chapter, "So impossibly impossible that it just had to be . . ." What does he mean by this? Discuss the ways in which everyone contributed to the eventual success of the project and how it makes everyone feel.

ENRICHMENT

1. Locate Holland on the large map of the world. Mark it with a small Dutch flag.
2. View the film "Holland: The Land Below the Sea" Sd 949.2-4
3. Look at pictures and read books to find out what kind of homes, clothing, activities, food are common to the Netherlands.
4. Read about dikes and the need for them. Make a model dike. Read the legend "The Boy Who Kept His Finger in the Dike" from Adventures All by B. Untermeyer. See filmstrip, "Peter and the Dike", R 800-6.
5. Do creative rhythms of the Dutch countryside--windmills, fishermen, motions of the sea.
6. Write a poem about the clatter and jangle of the Tin Man's pots and pans.
7. Write another explanation of why there might be a hole in the old upturned boat and, stranger still, why there was a wheel there.
8. Prepare an illustrated chart showing all the people who have become involved in the search for the wheel. Tell in what way each person has helped.
9. Do research on tides. Try to find out about the large floodtides of Friesland, the Bay of Fundy, and around Mount San Michel.
10. Make a model village of Shora
11. Draw a map of Shora and the surrounding villages where some event took place. Label what each place is and why it is important to the story.

12. Make pipecleaner figures of the characters in the book. Dress them in Dutch costume.

13. Prepare an oral or written report on the habits of storks.

14. Compare this book with Hans Brinker. How is the village life similar? Different?

AUDIO VISUAL RESOURCES

Sd 949.2-4	"Holland: The Land Below the Sea"
R 800-6	"Peter and the Dike"

ADDITIONAL PUPIL RESOURCES

Untermeyer, Bryna, Adventures All, "The Boy Who Kept His Finger in the Dike"

Dodge, Mary Mapes, Hans Brinker and the Silver Skates

914.92 Embden, W., Life in Europe: The Netherlands

ISLAND OF THE BLUE DOLPHINS
by
Scott O'Dell

ABOUT THE AUTHOR

Scott O'Dell is a native Californian, born in Los Angeles in 1903. His educational background is varied and international. He attended Occidental College, the University of Wisconsin, Stanford University, and Home University (Italy). Mr. O'Dell is a newspaper man as well as a writer and an authority on California history. Two of his books are about California, Country of the Sun and Hill of the Hawk. His knowledge of California is apparent in his book Island of the Blue Dolphins which won the Newbery Medal in 1961.

ABOUT THE BOOK

This story is based on fact. For 18 years a girl, later known as The Lost Woman of San Nicholas, lived alone on the deserted island of San Nicolas. When found, she had a dog for a companion, lived in a rude hut, and was dressed in a skirt of cormorant feathers. She was taken to the Santa Barbara Mission. She is buried there today.

Scott O'Dell in recreating this story in The Island of the Blue Dolphins has woven a rich tapestry of words. Parts of the book should be read aloud in order to enjoy the simple but poetic language.

Karana's training, inherent love of life and animals, and resourcefulness all help her in her struggle for survival. She finds beauty in nature; she tames and makes friends of animals; she does not let herself become depressed. She has several harrowing experiences during her stay on the island, which are made doubly so by the fact that she is a woman.

DISCUSSION QUESTIONS

Chapter 1--How does the author show age differences between Karana and Ramo through their attitudes and ideas? Do you think the bargain between Chief Chowig and the Aleuts is a fair one? Why or why not? What clue is there in this chapter that hints of tragedy?

Chapter 2--Read aloud some of the descriptive passages of the island. Why does Chief Chowig refuse fish to the hunters? Why do you think he made that decision?

Chapters 3 and 4--Why do you think the Aleuts failed to keep their bargain?

Chapter 5--In what ways did life in the village change after so many of the men were killed and wounded? Why does Kimki go away?

Chapter 6--Why was Namko so happy about the ship with the white sails?

Chapter 7--Why does Karana leave the ship and swim back to the island? What does this action tell you about Karana as a person?

Chapter 8--What tragedy befalls Karana? What are the problems she must face in her fight for survival on the island? What things she learned as a child will help her now?

Chapter 9--Why does Karana burn the village? What preparations does she make for food, shelter, and protection? How does superstition affect Karana's attitude toward making weapons? Do you think this attitude might change? Why?

Chapter 10--Why does Karana try to leave the island? Read aloud passages which paint a word picture of loneliness. Why does she have to turn back? To what constellation do you think Karana refers when she talks about Magat?

Chapter 11--Read aloud the paragraph that describes what caused Karana to feel happy. What things does Karana need to consider before she can build her hut?

Chapter 12--What kind of tools and utensils does Karana use? What natural resources were used in their making? What do we call "sai-sai"?

Chapter 15--Why do you think Karana could not kill the dog? Why does she doctor its wound? What happens to the wildness of the dog?

Chapter 17--In what strange way is the danger of the dogs eliminated? Why does Karana refrain from shooting the arrow which might save Rontu? Why is it a good thing that she does not?

Chapter 18--In what things does Karana find happiness? Why do you think she finds such happiness?

Chapter 19--What makes any fight with a devilfish rather terrifying? Why is it especially so in the case of Karana and Rontu?

Chapters 20 and 21--How do we know that Karana is afraid of the Aleuts?

Chapter 22--How do Karana and Tutok show their friendship?

Chapters 23 and 24--How would you describe Karana's "way with animals"? What animals has she tamed and how? Why is it so important that Karana has this "way with animals"? How will it help her in her struggle for survival?

Chapters 25 and 26--Why does Karana stop keeping track of the time that passes? How do you think she feels when Rontu dies? Why would she feel his loss so strongly? Why is she determined to catch another dog?

Chapter 27--What happens to Karana in this chapter? Why is it so terrifying to her during and after the tidal wave? How does the author set the scene for this occurrence? After this suspense how does he build up to another climax, the earthquake?

Chapter 28--Why is this paragraph so touching: "Rain started to fall and the wind drove it against my face. I waded farther out through the waves, raising my arms to the ship. Slowly it moved away in the mist. It went toward the south. I stood there until it was out of sight."

Chapter 29--What people rescued Karana? How can you tell? How do you think she felt upon leaving the island? Why would she have mixed feelings about leaving? What kind of woman is Karana? How was it possible for Karana to survive against almost insurmoutable odds? What aspects of her character made it possible? Why is her story so much more startling than Robinson Crusoe's?

ENRICHMENT

1. Collect shells and classify them according to the ways in which Karana may have used them.

2. Devise various ways of marking the passage of time when you do not have a clock or a calendar or any other modern device.

3. Explore ideas to explain why the sea otters along our California coast became almost extinct. Suppose sea otters were abundant along our coast today. How would they affect the economy of California?

4. Describe the habits of a dolphin. How are scientists using them in experiments today?

5. Construct weapons similar to those made by Karana. What materials will you need?

6. Compare the story of Karana with that of Robinson Crusoe. How are they alike and how are they different?

7. Compare this story with "Swiss Family Robinson." How alike? How different?

8. Describe the natural resources Karana adapted for her clothing.

9. Use a thesaurus to find words which describe Karana. Discuss those incidents which show that your selection of words is appropriate.

10. Compare wild dogs and domestic dogs.

11. Make a display or exhibit of the flowers and birds mentioned in Chapter 18.

12. Consult the newspaper for charts on tides. Keep track of the rise and fall of the tides for a week. What can you discover?

13. Write a myth to explain the desertion of the village of Ghalas-at.

SUGGESTED CONTEMPORARY LITERATURE FOR CHILDREN

(Available from the Pasadena City Schools Elementary Library.)

Allen, Mabel Esther	BLACK FOREST SUMMER
Allen, Philip Schuyler	KING ARTHUR AND HIS KNIGHTS
Anckarsvard, Karin	MADCAP MYSTERY
Anckarsvard, Karin	MYSTERIOUS SCHOOLMASTER
Anckarsvard, Karin	ROBBER GHOST
Atwater, Montgomery	SKI-LODGE MYSTERY
Baker, Laura N.	SOMEBODY, SOMEWHERE
Ball, Zachary	KEP
Bard, Mary	BEST FRIENDS AT SCHOOL
Barker, Mary L.	MILENKA'S HAPPY SUMMER
Barrett, Anne	JOURNEY OF JOHNNY REW
Baudouy, Michel-Aime	MORE THAN COURAGE
Bell, Thelma H.	TWO WORLDS OF DAVY BLOUNT
Benary-Isbert, M.	BLUE MYSTERY
Borer, Mary C.	SOPHIE AND THE COUNTESS
Bradley, Duane	MYSTERY OF THE SHOALS
Butterworth, Oliver	ENORMOUS EGG
Butterworth, Oliver	TROUBLE WITH JENNY'S EAR
Carroll, Ruth	TOUGH ENOUGH'S PONY
Catherall, Arthur	ARCTIC SEALER
Cavanna, Betty	FANCY FREE
Chapman, Maristan	MYSTERY OF BURRO BRAY CANYON
Clark, Ann Nolan	WORLD SONG
Cleary, Beverly	HENRY AND THE PAPER ROUTE
Cleary, Beverly	HENRY HUGGINS
Dalgliesh, Alice	BEARS ON HEMLOCK MOUNTAIN
De Angeli, M.	BLACK FOX OF LORNE
De Angeli, M.	DOOR IN THE WALL
De Jong, Dola	LEVEL LAND
De Jong, Meindert	WHEEL ON THE SCHOOL
Del Rey, Lester	MOON OF MUTINY
Ekvall, Robert	TENTS AGAINST THE SKY
Elam, Richard	YOUNG STOWAWAYS IN SPACE
Elam, Richard	YOUNG VISITOR TO MARS
Faulkner, Nancy	A STAGE FOR ROM
Ferris, Helen	TIME OF DISCOVERING: STORIES OF GIRLS WHO FOUND CLUES TO CAREERS
Fisher, Aileen	SKIP
Folsom, Franklin	DIAMOND CAVE MYSTERY
French, Allen	LOST BARON

French, Paul	LUCKY STARR AND THE MOONS OF JUPITER
French, Paul	LUCKY STARR AND THE OCEANS OF VENUS
French, Paul	LUCKY STARR AND THE PIRATES OF THE ASTEROIDS
French, Paul	LUCKY STARR AND THE RINGS OF SATURN
Garnett, Richard	UNDERSEA TREASURE
Garthwaite, Marion	HOLDUP ON BOOTJACK HILL
Green, Anne M.	VALLEY CUP
Guillot, Rene	RIDERS OF THE WIND
Hancock, Alice V.	PEDRO, A MYSTERY OF THE FLORIDAS
Hawes, Charles B.	DARK FRIGATE
Hawkins, Quail	MOUNTAIN COURAGE
Haywood, Carolyn	LITTLE EDDIE
Heyerdahl, Thor	KON-TIKI
Hoff, Carol	CHRIS
Hogeboom, Amy	GAY KILTIES OF CAPE BRETON
Hunt, Mabel L.	CRISTY AT SKIPPINGHILLS
Icenhower, J. B.	MR. MIDSHIPMAN MURDOCK AND THE BARBARY PIRATES
James, Will	BOOK OF COWBOY STORIES
Johnson, James	WILD VENTURE
Kendall, Carol	GAMMAGE CUP
Krumgold, Joseph	AND NOW MIGUEL
Krumgold, Joseph	ONION JOHN
Kusan, Ivan	MYSTERY OF GREEN HILL
Kyle, Elisabeth	SEVEN SAPPHIRES
Latham, Jean Lee	CARRY ON, MR. BOWDITCH
Lathrop, West	UNWILLING PIRATE
Lauritzen, Jonreed	GLITTER-EYED WOUSER
Leighton, Margaret	JOURNEY FOR A PRINCESS
McCloskey, Robert	HOMER PRICE
McLean, Allan C.	MASTER OF MORGANA
McNally, Tom	FISHING FOR BOYS
Magee, Catherine	CRYSTAL HORSE
Malot, Hector	ADVENTURES OF PERRINE
Malot, Hector	ADVENTURES OF REMI
Mattson, Olle	MICKEL AND THE LOST SHIP
Mellon, Robert	TREASURY OF LAUGHS FOR BOYS AND GIRLS
Melton, E. J.	TOWBOAT PILOT
Miller, Helen M.	LUCKY LACEYS
Miller, Martha	TIMBERLINE HOUND
Morse, Carol	GREEN LIGHT FOR SANDY
Muir, Marie	TORRIDONS' TRIUMPHANT SUMMER
Murphy, Ruby Bradford	AMERICAN RIDDLES IN RHYMES

Nelson, Marg	MYSTERY AT LAND'S END
Norton, Mary	BORROWERS ALOFT
O'Clery, Helen	MYSTERY OF THE PHANTON SHIP
Offit, Sidney	CADET QUARTERBACK
Patchett, Mary	GREAT BARRIER REEF
Porter, Jane	SCOTTISH CHIEFS
Selden, George	CRICKET IN TIMES SQUARE
Shannon, Monica	DOBRY
Sharfman, Amalie	MR. PEABODY'S PESKY DUCKS
Skidmore, Hubert	RIVER RISING!
Snedeker, Caroline	THERAS AND HIS TOWN
Snedeker, Caroline	UNCHARTED WAYS
Sorensen, Virginia	MIRACLES ON MAPLE HILL
Speare, Elizabeth	BRONZE BOW
Sperry, Armstrong	CALL IT COURAGE
Sterling, Dorothy	MARY JANE
Ware, Leon	THE THREATENING FOG
Weber, Lenora M.	MEET THE MALONES
Wellman, Manly W.	TO UNKNOWN LANDS
White, Elwyn B.	CHARLOTTE'S WEB
Whitney, Phyllis	MYSTERY OF THE GOLDEN HORN
Willard, Barbara	EIGHT FOR A SECRET
Williams, Jay	DANNY DUNN AND THE HOMEWORK MACHINE
Williamson, Joanne S.	THE IRON CHARM

THE NEWBERY AWARD

JOHN NEWBERY

Each year when the Newbery Medal is awarded to the book making the most distinguished contribution to children's literature for that year, an enthusiastic English publisher of books for children is honored as well. John Newbery was a man of varied interests and talents. He wrote and published books, dispensed quantities of friendship to authors who were struggling for success, and did a flourishing business selling patent medicines. In 1744 he embarked upon a new and untried field: publishing books for children. The first book which he published was A Pretty Little Pocketbook. This book had an attractive cover which would appeal to children. The book sold for sixpence which Newbery claimed would pay for the binding and nothing else. Newbery's early books contained strong moral precepts in them, of course, but they differed from earlier books created for children in that they admonished children to be good and avoid naughtiness, rather than stressing the necessity of avoiding sin. The eventual rewards for good behavior were stressed and all the precepts were dressed in fun and fancy. Thanks to John Newbery, the world of literature for children and children only was created and sent on its way.

Books that have won THE NEWBERY AWARD

1922	THE STORY OF MANKIND, Hendrik Willem Van Loon, Boni and Liveright, Garden City, 1921.
1923	THE VOYAGES OF DOCTOR DOLITTLE, Hugh Lofting, Stokes, Lippincott, 1922
1924	THE DARK FRIGATE, Charles Boardman Hawes, Little, Brown and Company, 1923.
1925	TALES FROM SILVER LANDS, Charles J. Finger, Doubleday, Doran, Dobleday, 1924.
1926	SHEN OF THE SEA, Arthur Bowie, Chrisman, Dutton, 1925.
1927	SMOKY, THE COWHORSE, Will James, Scribner, 1926.
1928	GAY NECK, Dhan Gopal Mukerji, Dutton, 1927.

1929	TRUMPETER OF KRAKOW, Eric P. Kelly, Macmillan, 1928.
1930	HITTY, HER FIRST HUNDRED YEARS, Rachel Field, Macmillan, 1929.
1931	THE CAT WHO WENT TO HEAVEN, Elizabeth Coatsworth Macmillan, 1930.
1932	WATERLESS MOUNTAIN, Laura Adams Armer, Longmans, Green, 1931.
1933	YOUNG FU OF THE UPPER YANGTZE, Elizabeth Foreman, Lewis, Winston, 1932.
1934	INVINCIBLE LOUISA, Cornelia Meigs, Little, Brown and Company, 1933.
1935	DOBRY, Monica Shannon, Viking, 1934.
1936	CADDIE WOODLAWN, Carol Ryrie Brink, Macmillan, 1935.
1937	ROLLAR SKATES, Ruth Sawyer, Viking, 1936.
1938	THE WHITE STAG, Kate Seredy, Viking, 1937.
1939	THIMBLE SUMMER, Elizabeth Enright, Farrar and Rinehart, 1938.
1940	DANIEL BOONE, James H. Daugherty, Viking, 1939.
1941	CALL IT COURAGE, Armstrong Sperry, Macmillan, 1940.
1942	THE MATCHLOCK GUN, Walter D. Edmonds, Dodd, Mead, 1941.
1943	ADAM OF THE ROAD, Elizabeth Janet Gray, Viking, 1942.
1944	JOHNNY TREMAIN, Ester Forbes, Houghton, Mifflin, 1943.
1945	RABBIT HILL, Robert Lawson, Viking, 1944.
1946	STRAWBERRY GIRL, Lois Lenski, Lippincott, 1945.
1947	MISS HICKORY, Carolyn Sherwin Bailey, Viking, 1946.
1948	THE TWENTY ONE BALLOONS, William Pene de Bois, Viking, 1947.
1949	KING OF THE WIND, Marguerite Henry, Rand McNally, 1948.

1950	THE DOOR IN THE WALL, Marguerite de Angeli, Doubleday, 1949.
1951	AMOS FORTUNE, FREE MAN, Elizabeth Yates, Alladin, 1950.
1952	GINGER PYE, Eleanor Estes, Harcourt, Brace, 1951.
1953	SECRET OF THE ANDES, Ann Nolan Clark, Viking, 1952.
1954	. . .AND NOW MIGUEL, Joseph Krumgold, Crowell, 1953.
1955	THE WHEEL ON THE SCHOOL, Meindert deJong, Harper, 1954.
1956	CARRY ON, MR. BOWDITCH, Jean L. Latham, Houghton, Mifflin, 1955.
1957	MIRACLES ON MAPLE HILL, Virginia Sorenson, Harcourt, Brace, 1956.
1958	RIFLES FOR WATIE, Harold Keith, Crowell, 1957.
1959	WITCH OF BLACKBIRD POND, Elizabeth George Speare, Houghton, Mifflin, 1958.
1960	ONION JOHN, Joseph Krumgold, Crowell, 1959.
1961	ISLAND OF THE BLUE DOLPHINS, Scott O'Dell, Houghton, Mifflin, 1960.
1962	THE BRONZE BOW, Elizabeth George Speare, Houghton, Mifflin, 1961.
1963	A WRINKLE IN TIME, Madeleine L'Engle, Farrar, Strauss and Company, 1962.
1964	IT'S LIKE THIS, CAT, Emily Neville, Harper, 1963.

Biographies

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VIII. BIOGRAPHY

The Oxford English Dictionary defines biography as "the history of the lives of individual men as a branch of literature." Thus a good biography gives us a man's history as well as some understanding of the history and culture of the time in which he lived. It also heightens our knowledge of human psychology by giving us insights into the minds and souls of individual men and women. Finally, a good biography is literature: it is well written, has style, a pleasant pattern and unity of theme.

We live in a society that is interested in heredity and environment and its influence upon a man's goals. What are the forces that produce great persons? What is the role of free will and free choice in determining the course of one's life?

Our gifted children should have these questions in mind when they read about men and women who had emotions and frustrations, fears and yearnings not unlike their own. Real human beings emerge from the pages of good biography. Our children begin to gain insight into the characters and motivations of these great people. They begin to appreciate the qualities that contribute to greatness. They identify with these heroes and heroines and often try to emulate them.

In studying biographies the following questions might be explored:

1. What did these individuals possess in the way of

    a. Intelligence?
    b. Special talents?
    c. Family help (emotional support and/or material help)?
    d. Health or physical fitness?
    e. Helping or hindering racial or religious affiliations?
    f. Personal appearance?
    g. Help and encouragement from others?
    h. Education?
    i. Fortuitous accidental happenings; bad luck?

2. What strengths or weaknesses did these people have?
   How were they able to overcome weaknesses to attain their goals?
   What role did personal motivation or determination play in their lives and careers?

3. Why do we read about more men than women?

4. What countries and cultures did the men and women come from whom we read about in biographies? How did these environments help or hinder the fruition of an individual's abilities? Why is a man's contribution sometimes not recognized until after his death?

5. Who writes biographies? Why?

6. About whom would you like to write a biography? Why?

7. Compare a biography of a man and a woman who chose similar fields. In what ways were their lives similar, different?

8. Contrast a biography of an American and a European who lived during the same era. In what ways were their lives similar, different?

9. Study a biography of a president, an inventor, a scientist, and a musician. What common characteristics did they possess?

10. Write a paper entitled "Prescription for Greatness". What are the ingredients that make for greatness in a man and woman?

THE STORY OF ALBERT EINSTEIN
by
Mae Freeman
A Biography for Young Readers
Random House, New York, 1958.

ABOUT THE AUTHOR

Mae Freeman has written many books on science for young people in collaboration with her husband Ira Freeman. Books by them include: Your Wonderful World of Science, The Sun, the Moon, and the Stars, The Story of the Atom, and The Story of Electricity. This venture into biographical writing represents a departure for Mrs. Freeman. Her knowledgeability in science and obvious sympathy for scientists are much in evidence in this, her biography of Albert Einstein.

ABOUT THE BOOK

This is a delightfully pleasant and informative treatment of a great man's life. Einstein as a person is emphasized; early influences in his life are stressed. We are given an insight into the development of his interest in music, mathematics, and science. This book is inspiring to children, whether they are strongly interested in science or not. One feels a sense of priviledge at having the opportunity to look deeply into the life of this genius who was also such a warm human being.

DISCUSSION QUESTIONS

Chapter 1

1. Contrast Albert's classroom environment in primary school with his home environment.
2. How did Albert's classmates feel about him? How did he earn the name "Honest John"?
3. What comments did Albert's relatives have about him?
4. Who answered the many "whys" that Albert was always asking?
5. What was Albert's reaction to the compass that his father gave him?

6. Do you have any indication from his early schooling that Albert was to become one of our greatest scientists?

Chapter 2

7. In Germany, what did the term "Gymnasium" (pronounced with a hard G and short a) mean?

8. What subjects did Albert take? Was he a successful student?

9. What subjects did he take a keen interest in?

10. What occurred at the Gymnasium which made Albert decide to leave the school?

Chapter 3

11. Why was Albert content in Italy? What gave him great pleasure?

12. What sights did he see on his walking tour through Italy?

Chapter 4

13. Albert receives a terrible set-back. What happens to him in Zurich? How does he feel about examinations?

14. What part of the examination did he do well on?

15. What does the director suggest that Albert must do before entering college?

16. Discuss Albert's life at the preparatory school in Aarau. Compare this school with the preparatory school in Munich.

17. What two activities afforded him real relaxation at this time?

Chapter 5

18. What did his stay in Aarau do for Albert besides enabling him to earn a diploma?

19. Albert entered the Polytechnic University in Zurich at the age of seventeen. How did he manage to live on 100 francs a month?

20. How did the atmosphere of the city of Zurich nurture the needs of Albert?

21. How did Albert pass the examinations at the University? Remember he did not like to attend lectures on subjects which did not interest him.

22. What attracted Albert to Mileva Maritsch? What announcement did they make?

Chapter 6

23. Upon graduation from the University, Albert was faced with hard reality. What were some of his immediate problems?

24. How did he earn a living during this time?

Chapter 7

25. In his position at the patent office, Albert began to develop his Theory of Relativity. What happened after he sent his scientific report to Leipzig, Germany?

26. Einstein explored regions where man's mind had previously not delved. How did this affect Einstein?

27. How did Albert react to being offered a position as assistant professor in physics at the University of Zurich?

Chapter 8

28. What does the expression "in the laboratory of his thoughts, the clock did not exist" mean?

29. Did Albert Einstein seem happier at the University of Prague? If so, why?

30. What caused him to leave the University of Prague and return to the city of Zurich? Did he remain in Zurich?

31. The new offer to go to Berlin, where he would be free to do research, makes Einstein very happy. What about his wife? How does she feel about leaving Zurich?

Chapter 9

32. Einstein continued his research while living in Berlin. What social contacts did he have? What was his attitude towards clothing and proper attire?

33. What event of great world-wide significance occurred at this time?

34. What were Einstein's feelings about war? How did he express his thoughts? What reactions did the Germans have towards him? Of what country was Albert a citizen.

Chapter 10

35. What does Einstein's Theory of Relativity tell about?

36. What did the eclipse of the sun prove to scientists? What did Albert say as a result of the eclipse?

37. Because of his accomplishments, Albert lost his most cherished possession. What was this? What was happening to him?

38. Did the attention of the world upon him change Albert Einstein? Describe his life at this time.

Chapter 11

39. What are some of the events that take place during Einstein's first visit to the United States in 1921.

40. What comes first, before Science, according to Einstein?

41. What is the true purpose of a college education in Einstein's words?

42. Einstein leaves America with a reassurring thought. What is this thought?

Chapter 12

43. On his return to Germany, Einstein visited England. Relate the important events that occurred during this visit. How was Einstein accepted by the English people?

44. How did Albert and Elsa feel after returning to their familiar home?

Chapter 13

45. At this time the Einsteins travel to many countries. How are they received? How did the Japanese people accept him?

46. Did the great display of attention affect Albert Einstein?

47. During his trip to the Orient, Albert received electrifying news. What great honor was bestowed upon him.

Chapter 14

48. Upon his return to the United States to assume a position as a visiting professor at Cal Tech, several interesting events occur:

    a. At Riverside Church with Dr. Harry Emerson Fosdick
    b. At the opera
    c. In Arizona on the Hopi reservation

    Discuss each of these.

49. What influenced Einstein's decision to return to the United States?

Chapter 15

50. What events were taking place in Germany that threatened Einstein's life? Where did he go for refuge in Europe?

51. Although he was offered many invitations from various countries, what offer did Albert Einstein finally decide to accept? Why?

52. What is the Institute for Advanced Science Study? Where is it located?

53. What precautions were taken for his safety in returning to the United States? Why were these measures necessary?

Chapter 16

54. What distinguishes Princeton, New Jersey, from other towns in New Jersey? Describe this college town.

55. Where was the Institute located at which Einstein studied? What equipment did he request for his office?

56. Was Einstein happy in his work in Princeton? What proof do you have for your reply?

57. What important work did Einstein begin? Who was the President of the United States at this time? How important is atomic power? What do we mean when we say we live in an "atomic age"? Did Einstein ever work on the atom bomb? Why?

Chapter 17

58. When the atomic bomb fell on the city of Hiroshima, Japan, what feelings did Einstein have?

59. What did he resolve to do since he feared the consequences of using atomic energy in this manner?

Chapter 18

60. If Einstein were alive today, what would his reaction be to the use of atomic energy and power?

ENRICHMENT

1. Consider the traits that Albert Einstein possessed. What other famous men possessed similar traits?

2. Examine a world map. Note the birthplace of Einstein, the country where he received his primary schooling, his university studies, other places in the world which he visited.

3. What is the Nobel Prize? How did it originate? Prepare a report on this subject. Who are some of the recipients of the Nobel Prize? (Several teach at Cal Tech today.)

4. Einstein met Madame Curie. Read her biography and compare their respective lives.

5. Listen to selections from Einstein's favorite composer, Mozart.

6. Consult other biographies on the life of Albert Einstein, e.g., Peare, Catherine, Albert Einstein. What information can you add about his life? Which biographical version of his life do you prefer? Why?

7. How is atomic energy used today? List all of these on a chart.

8. Describe an eclipse. How do you explain this phenomenon? Refer to the audio-visual materials "Eclipse of the Sun" (P 523.71) and "Eclipse at Sunrise" (SW 523.7-1).

SUGGESTED BOOKS ON SCIENCE AND SCIENTISTS

(Available from the Pasadena City Schools Elementary Library)

Biography of Scientists

92	American Heritage	MEN OF SCIENCE AND INVENTION
92	Bigland, Eileen	MADAME CURIE
92	Burlingame, Roger	SCIENTISTS BEHIND THE INVENTORS
92	Harvey, Tad	QUEST OF MICHAEL FARADAY
92	Knight, David C.	ISAAC NEWTON, MASTERMIND OF MODERN SCIENCE
92	Land, Barbara	QUEST OF ISAAC NEWTON
92	Lauber, Patricia	QUEST OF GALILEO
92	Lauber, Patricia	QUEST OF LOUIS PASTEUR
920	Lewellen, John	BOY SCIENTIST
92	Malkus, Alida S.	STORY OF LOUIS PASTEUR
92	Peare, Catherine	ALBERT EINSTEIN
92	Peare, Catherine	A SCIENTIST OF TWO WORLDS: LOUIS AGASSIZ
92	Rosen, Sidney	GALILEO AND THE MAGIC NUMBERS
92	Rubin, Elizabeth	THE CURIES AND RADIUM
613	Shippen, Katherine	MEN OF MEDICINE
613	Sterling, Dorothy	POLIO PIONEERS
920	Sterne, Emma G.	BLOOD BROTHERS: FOUR MEN OF SCIENCE
92	Stoutenburg, A.	BELOVED BOTANIST: THE STORY OF CARL LINNAEUS
92	Tannenbaum, Beulah	ISAAC NEWTON, PIONEER OF SPACE MATH.
92	Tharp, Louise Hall	LOUIS AGASSIZ, ADVENTUROUS SCIENTIST
507	Watson, Jane W.	WORLD OF SCIENCE
920	Williams-Ellis, A.	MEN WHO FOUND OUT

General Science and Experiments

507	Barr, George	MORE RESEARCH IDEAS FOR YOUNG SCIENTISTS
530	Beeler, Nelson	EXPERIMENTS IN SCIENCE
578	Beeler, Nelson	EXPERIMENTS WITH A MICROSCOPE
530	Freeman, Mae	FUN WITH SCIENTIFIC EXPERIMENTS
530	Herbert, Don	MR. WIZARD'S SCIENCE SECRETS
531	Hogben, Lancelot	WONDERFUL WORLD OF ENERGY
578	Ludovici, Laurence	WORLD OF THE MICROSCOPE
621	May, Julian	REAL BOOK ABOUT ROBOTS AND THINKING MACHINES
621	Stoddard, Edward	STORY OF POWER

Astronomy

901	Hartman, Gertrude	WORLD WE LIVE IN AND HOW IT CAME TO BE
520	Heinlein, R. A.	TIME FOR THE STARS
520	King, Henry	ASTRONOMY
520	Wyler, Rose	GOLDEN BOOK OF ASTRONOMY
520	Zim, Herbert	THE UNIVERSE

Atoms

541	Asimov, Isaac	INSIDE THE ATOM
541	Barr, Donald	HOW AND WHY WONDER BOOK OF ATOMIC ENERGY
541	Fermi, Laura	STORY OF ATOMIC ENERGY
541	Fischer, Vera	MAXTON BOOK ABOUT ATOMIC ENERGY
541	Hyde, Margaret	ATOMS, TODAY AND TOMORROW
541	Martin, Charles	THIRTEEN STEPS TO THE ATOM

Chemistry

540	Battista, Orlando	CHALLENGE OF CHEMISTRY
540	Cooper, Elizabeth	DISCOVERING CHEMISTRY
540	Freeman, Mae	FUN WITH CHEMISTRY
540	Gallant, Roy A.	EXPLORING CHEMISTRY
540	Goldschmiedt, Henry	JUNIOR CHEMIST
540	Keen, Martin L.	HOW AND WHY WONDER BOOK OF CHEMISTRY
540	Morgan, Alfred	FIRST CHEMISTRY BOOK FOR BOYS & GIRLS
540	Mullin, Virginia L.	CHEMISTRY FOR CHILDREN

Electronics

644.3	Beeler, Nelson	EXPERIMENTS WITH LIGHT
621.3	Bendick, Jeanne	ELECTRONICS FOR BOYS AND GIRLS
621.3	Bendick, Jeanne	ELECTRONICS FOR YOUNG PEOPLE
621.3	Dunsheath, Percy	ELECTRICITY: HOW IT WORKS
621.3	Freeman, Mae	STORY OF ELECTRICITY
621.3	Lewellen, John	UNDERSTANDING ELECTRONICS
621.3	Mandelbaum, Arnold	ELECTRICITY; THE STORY OF POWER
621.3	Meyer, J. S.	PICTURE BOOK OF ELECTRICITY
644.3	Tannenbaum, Beulah	UNDERSTANDING LIGHT

Mathematics

511	Adler, Irving	GIANT GOLDEN BOOK OF MATHEMATICS
507	Adler, Irving	TIME IN YOUR LIFE
511	Asimov, Isaac	REALM OF NUMBERS
511	Carpenter, Dale	WORLD OF NUMBERS, PUTTING ARITHMETIC TO WORK
511	Friend, John N.	NUMBERS: FUN AND FACTS
511	Hogben, Lancelot	WONDERFUL WORLD OF MATHEMATICS
511	Jonas, Arthur	NEW WAYS IN MATH
511	Kenyon, Raymond	I CAN LEARN ABOUT CALCULATORS AND COMPUTERS
511	Ravielli, Anthony	AN ADVENTURE IN GEOMETRY
511	Smith, David E.	NUMBERS AND NUMERALS; A STORY BOOK FOR YOUNG AND OLD

AUDIO-VISUAL MATERIALS

TR 5005	"Science Digest IV" (Interview with Contemporary Scientists)
TR 910.4-25	"Prague"
TR 539-7	"Search for Atomic Power"
P 523.7-1	"Eclipse of the Sun"
SW 523.7-1	"Eclipse at Sunrise"

GREAT AMERICAN HEROINES
by
Arnold Dolin
Hart Publishing Company, New York, 1960.

ABOUT THE BOOK

America has its heroines as well as its heroes. These fine women are remembered for their contributions to our history in diverse ways--as social workers, writers, educators, scientists and patriots. The qualities of courage, determination, empathy, and perseverance are common to all of these dedicated people. Through selfless devotion to their respective causes and careers, often in the face of adversity, these women have made a permanent imprint on the history of our country.

DISCUSSION QUESTIONS

Pocahontas

1. In what way does Pocahontas show courage?
2. Why do you think she tried to save Captain Smith?

Anne Hutchinson

1. For what reason was Anne Hutchinson being tried?
2. Why was she such a threat to the Puritan Fathers?
3. Why did she refuse to admit she was guilty, especially when she knew she would suffer for it?
4. Why do we attach so much importance to Anne Hutchinson's stand on religion today?

"Mad Ann" Bailey

1. What motivated Ann Bailey to such daring action?
2. What did the Indians think of her?
3. What knowledge did Ann Bailey have which helped her to be successful in her journey to get the ammunition?
4. What other contributions did Ann Bailey make to Colonial America?

Betsy Ross

1. What do each of the colors in the flag represent?
2. What suggestion did Betsy Ross have for improving the flag? Why do you think it was a good one?
3. Why do you think she spent so much time and care on the making of the flag commissioned by George Washington?

Molly Pitcher

1. What did Molly really want to do during the Revolutionary War?
2. In what ways did she help on the battlefield? How did she get her nickname?
3. How does Molly show courage?

Barbara Frietchie

1. In what way does Barbara Frietchie show she was a true patriot?
2. Why does Stonewall Jackson tell his soldiers to leave Barbara Frietchie alone? What quality of hers is he respecting?

Dolly Madison

1. What qualities did Dolly Madison have which helped her to be such a good hostess? What qualities are needed in today's hostesses?
2. What can you tell about Dolly Madison's patriotism from the items she takes with her when she is forced to leave Washington during the war?
3. Why was it important to her to have the Capital rebuilt?

Sacajawea

1. Why was Sacajawea in Wisconsin, which was so far from her home?
2. What were some dangers and hardships that Sacajawea had to face? How would her Indian heritage help her?
3. What important contribution did Sacajawea make to the expedition, above and beyond being a guide?
4. In what ways did she show her loyalty to the expedition?
5. Why was the expedition important?

Mary Lyon

1. When Mary Lyon was a young girl, what attitude did people have about education for girls? How have these attitudes changed?
2. In what ways did Mary Lyon prepare herself for higher education?
3. Why did important men finally agree to help Mary with her idea for Mount Holyoke?
4. Why was Mary Lyon's work important to the women of the United States?

Dorothea Dix

1. What attitudes did Dorothea Dix have to overcome in her crusade for improved conditions for the mentally ill?
2. In what ways did Miss Dix show her concern for those who were mentally ill? How did she treat them?
3. Why did people often treat the mentally ill so unfeelingly?
4. As a result of Dorothea Dix's work, what changes have taken place in the treatment of mental illness and in the attitudes about the mentally ill?

Harriet Beecher Stowe

1. What incidents prompted Harriet Stowe to write Uncle Tom's Cabin?
2. In what ways did she fight for abolition of slavery?
3. In what ways did she show physical courage and daring?
4. What effect did her book have on the cause of abolition?

Idawalley Lewis

1. What ideas did Ida Lewis have about duty and responsibility? What do we mean when we say that someone is a responsible person? Irresponsible?
2. How did these beliefs contribute to her fearlessness and courage?
3. What were some heroic acts performed by Ida Lewis?
4. Why did she become a legend?

Maria Mitchell

1. What unusual talent did Maria Mitchell have which helped her study of astronomy?
2. In what ways did her father encourage her work?
3. Maria Mitchell was a disciplinarian, both to herself and others. What incident shows strong self-discipline in the story? What were the rewards for such discipline?
4. What were some of the honors and positions held by Maria Mitchell?
5. Why do you think she was so well-known and respected?

Harriet Tubman

1. Why is the name "Moses" appropriate to Harriet Tubman?
2. In what ways had she suffered under slavery?
3. How did her past experiences and knowledge of inequities to her people contribute to her success as a "conductor"?
4. What was the price she had to pay for freedom?
5. Why do you think she would rather have died than be enslaved again?
6. What words would you use to describe her? Use the thesaurus to find related concepts to the words you suggest. How do her actions justify the words you choose?

Susan B. Anthony

1. What was the argument Susan B. Anthony used for equal rights for women?
2. Why did she need a great deal of courage?
3. In what ways did she fight for her beliefs? Why do you think men listened to her?

Elizabeth Blackwell

1. Why did Elizabeth Blackwell have such a difficult time to become a doctor?
2. How did she get many of her patients?
3. What did she have to do in order to get an education? Why was she successful?
4. What other important contribution did she make in the field of medicine besides setting an example for other women?

Clara Barton

1. Why would it take a great deal of courage and fortitude to go onto the battlefield?
2. How were the wounded in battle treated before Clara Barton was given the chance to help?
3. In what ways are the wounded helped today?
4. What was the purpose of the Red Cross? What was the American Amendment?
5. Why do you think Clara Barton felt she had to help people in time of great need?

Emma Lazarus

1. What were some of the problems that immigrants had to face when they arrived in New York?
2. For what reasons did many immigrants leave their homeland?
3. Why was Emma Lazarus willing to raise funds for the pedestal of the Statue of Liberty?
4. How did a group of interested citizens pay a final tribute to her?

Juliette Low

1. Why did Juliette Low feel a need to find a purpose for her life?
2. What caused her to admire Lord Robert Baden-Powell?
3. How did she prepare herself to organize scouting?
4. Why did so many parents object to scouting? What caused them to change their minds?
5. How did the Girl Scouts prove their worth during World War I?
6. How can we tell that the movement begun by Mrs. Low was successful?

Jane Addams

1. When did Jane Addams resolve to help the less fortunate?
2. What qualities did she have which helped her to be successful in her relationships with people?
3. What services does Hull House offer today?
4. For what reasons was Jane Addams awarded the Nobel Peace Prize?

Lillian Wald

1. In what ways is Lillian Wald similar to Jane Addams?
2. Why did she consider it a compliment to be told she was as good as a fish peddler?
3. How did she go about helping tenement dwellers achieve a better way of life?
4. What important social welfare programs stem from the settlement house?
5. What did the city of New York do in memory of Lillian Wald? Why would she have been pleased?

Amelia Earhart

1. When Amelia Earhart failed to make a good landing on her homemade roller coaster she said, "I'm going to try again!" Why is this important?
2. What was the great love and interest of her life?
3. What "firsts" did she accomplish?
4. What "first" was she unable to complete or "try again"?
5. If she had been able to complete her global flight, do you think she would have been content? Why or why not? What else might she have tried to do in the realm of flight?
6. What can you find out about Jacqueline Cochran and other present-day lady fliers? What about Russia's Tereshkova?

Helen Keller

1. Why do you think the child Helen Keller was becoming so naughty?
2. What natural gift did Helen have which helped her?
3. How did Anne Sullivan discipline Helen? Why did it have to be done in this way?
4. What qualities did both Helen Keller and Anne Sullivan have which aided them on the road to success?
5. Why was Helen's first public appearance so difficult for her? Why could she do it?
6. Why do we admire Helen Keller so much today?
7. Who is the other heroine in this story? Why?

SOME THOUGHT PROVOKING QUESTIONS

1. What are some characteristics that are common to all these women?

2. What did many of these women need to do in order to achieve their goals?

3. Why are these women important to us today?

4. How did many of these women change the attitudes of the people living during their time? What are our attitudes today on many of these same issues? (e.g., mental health, social welfare, voting rights for women etc.)

5. Who are some important women today? What characteristics have they in common with earlier heroines?

6. How would you define courage? Who is the most courageous person you know -- personally or through reading? What is the most courageous thing you have ever done? What is meant by moral courage?

ENRICHMENT

1. Prepare a riddle game for these famous women.
2. Make a bulletin board featuring famous heroines in American history. Classify them according to the fields in which they worked.
3. Make a time line and put each woman in the proper date. Include important contemporary events.
4. Plan to give an oral report in which two or more women are compared, for example, Molly Pitcher, Clara Barton.
5. Write legends about these women: Ann Bailey, Ida Lewis, Barbara Frietchie, Betsy Ross.
6. Write a newspaper account of Sacajawea's journey, or Susan B. Anthony's refusal to pay a fine, or any other similar event from the life of one of the heroines in the book.
7. Compare one of the science heroines in this book with Madame Curie. (See Bigland, Eileen, Madame Curie.)
8. See films and filmstrips available on the lives of any one of these women.
9. Prepare a panel discussion on women's fight for equal rights. Use as examples, Mary Lyon, Maria Mitchell, Susan B. Anthony, Elizabeth Blackwell, Clara Barton, Juliette Low, and Amelia Earhart.
10. Have the children debate the following:
    Resolved: Women's place is in the home.

OTHER SUGGESTED MATERIALS FOR THE STUDY OF GREAT WOMEN

Biographies

(Available from the Pasadena City Schools Elementary Library)

92	Aulaire, Ingri d'	POCAHONTAS
92	Bigland, Eileen	MARIE CURIE
92	Carpenter, Frances	POCAHONTAS AND HER WORLD
92	Foster, Genevieve	WORLD OF CAPTAIN JOHN SMITH
92	Hahn, Emily	AROUND THE WORLD WITH NELLIE BLY
92	Hahn, Emily	MARY, QUEEN OF SCOTS
92	Hickok, Lorena A.	STORY OF ELEANOR ROOSEVELT
92	Johnston, Johanna	JOAN OF ARC
920	Kunitz, Stanley	JUNIOR BOOK OF AUTHORS
92	Kyle, Elisabeth	MAID OF ORLEANS
92	Kyle, Elisabeth	QUEEN OF SCOTS
920	McConnell, Jane	FIRST LADIES, FROM MARTHA WASHINGTON TO MAMIE EISENHOWER
92	Meigs, Cornelia	INVINCIBLE LOUISA
92	Noble, Iris	NELLIE BLY, FIRST WOMAN REPORTER
692.13	O'Conner, Mary	FLYING MARY O'CONNER
92	Rubin, Elizabeth	THE CURIES AND RADIUM

AUDIO-VISUAL MATERIALS

Filmstrips

R 800-4	"Joan of Arc"
R 920-2	"Betsy Ross"
R 920-6	"Pocahontas, Friend of the English Settlers"
R 920-7	"Betsy Ross"
R 920-8	"Pocahontas, Guide to Lewis and Clark"
R 920-9	"Clara Barton, Angel of the Battlefield"
R 920-10	"Louisa May Alcott, Famous Author"
R 920-11	"Harriet Lane, First Lady of the White House"
R 920-12	"Amelia Earhart, First Lady of the Air"
R 920-13	"Jane Addams, Helper of the Poor and the Wretched"
R 920-14	"Maria Mitchell, Famous Astronomer"

Mounted Pictures

P 92-86	Harriet Beecher Stowe
P 92-99	Harriet Tubman
P 973.7-12	Uncle Tom's Cabin poster
SW 973.7-16	Barbara Frietchie

ENRICHMENT ACTIVITY FOR THE STUDY OF BIOGRAPHY*

TO THE PUPIL:

Each of the persons mentioned below is, or once was, famous. All of them live on in our literature. Read each paragraph below and see if you can think of a word that has come from the name or nickname of the person mentioned. Don't be afraid to guess!

1. John Mercer was a dealer in cloth who lived in England about one hundred years ago. In 1844 he announced that he had discovered a chemical process that gave a luster to cotton cloth. This process is still used today to give added beauty and strength to materials made of cotton.

2. J. R. Poinsett spent most of his life working for the United States government. He served as a commissioner to South America for a time and was the United States minister to Mexico for four years. He was interested in tropical plants and introduced several new varieties into this country.

3. Theodore Roosevelt is best known as the twenty-sixth President of the United States, but he also won fame as a soldier, author, naturalist, and explorer. He was affectionately known as "Teddy." He loved the outdoors and was especially interested in animals. He spent several years on a ranch in the West, where he studied grizzly bears and other Rocky Mountain animals.

4. Dr. Alexander Garden, an American naturalist, lived in South Carolina in the 1700's. He was particularly interested in studying the flowers of the southern states. A fragrant white flower with waxy petals and evergreen leaves was named for Dr. Garden.

5. An Italian scientist named Alessandro Volta was one of the early pioneers in the realm of electricity. He worked with other scientists of his day in making new types of electrical machines. In 1801 the French government awarded him a gold medal in recognition of his work.

6. James Bowie was an American adventurer and pioneer. He took part in the war between Texas and Mexico in the 1830's. His strength and daring won him fame throughtout the Southwest.

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*This may be dittoed.

7. Gabriel Fahrenheit was a German scientist born in the seventeenth century. Fahrenheit made scientific instruments for a living and was the discoverer of many ways to improve the thermometer. He was the first man to use mercury as the liquid in thermometers.

8. Jean Nicot was a French statesman who was sent to Portugal in 1559. While there he obtained seeds of a wild tobacco plant that had been brought from California. He introduced this plant into France in 1560.

9. Antonine Joseph Sax was a maker of musical instruments. He was born in Belgium but spent much of his life in Paris. In 1846 he invented a new kind of instrument. It was made of metal and had a clarinet mouthpiece.

WHY DON'T YOU MAKE UP SOME "WORDS FROM NAMES? "

BIBLIOGRAPHY OF BIOGRAPHIES

(Available from the Pasadena City Schools Elementary Library)

92	Almediner, Edith	YOUNG PAVLOVA
92	Ames, Sophia Riley	NKRUMAH OF GHSNA
92	Aulaire, Ingri d'	ABRAHAM LINCOLN
92	Aulaire, Ingri d'	BUFFALO BILL
92	Aulaire, Ingri d'	COLUMBUS
92	Aulaire, Ingri d'	BENJAMIN FRANKLIN
92	Aulaire, Ingri d'	GEORGE WASHINGTON
92	Aulaire, Ingri d'	LEIF THE LUCKY
92	Aulaire, Ingri d'	POCAHONTAS
92	Bacon, Paul	LUTHER BURBANK
92	Bigland, Eileen	MADAME CURIE
92	Bryan, Joseph	WORLD'S GREATEST SHOWMAN; P. T. BARNUM
92	Burlingame, Roger	SCIENTISTS BEHIND THE INVENTORS
92	Carnegie, Louise	AUTOBIOGRAPHY OF ANDREW CARNEGIE
92	Carpenter, Frances	POCAHONTAS AND HER WORLD
92	Collier, Edmund	STORY OF KIT CARSON
92	Cook, Fred	JOHN MARSHALL
92	Coy, Harold	REAL BOOK ABOUT GEORGE WASHINGTON CARVER
92	Crout, George	SEVEN LIVES OF JOHNNY B. FREE
92	Davis, Kenneth	FLIGHT TO GLORY
92	DeGering, Etta	SEEING FINGERS, THE STORY OF LOUIS BRAILLE
613	Engeman, Jack	STUDENT NURSE: HER LIFE IN PICTURES
92	Ewen, David	HADYN, A GOOD LIFE
92	Ewen, David	TALES FROM VIENNA WOODS, JOHANN STRAUSS
92	Fast, Howard	HAYM SOLOMON, SON OF LIBERTY
92	Fenner, P. R.	HEROES, HEROES, HEROES
92	Fosdick, Harry E.	THE LIFE OF SAINT PAUL
92	Foster, Genevieve	GEORGE WASHINGTON'S WORLD
92	Foster, Genevieve	WORLD OF CAPTAIN JOHN SMITH
92	Freeman, Mae	THE STORY OF ALBERT EINSTEIN
92	Garst, Shannon	JIM BRIDGER, GREATEST OF THE MOUNTAIN MEN
92	Graff, Stewart	GEORGE WASHINGTON
92	Graham, Shirley	THERE WAS ONCE A SLAVE. . . FREDERIC DOUGLASS
920	Graham, Alberta	THIRTY-FOUR ROADS TO THE WHITE HOUSE

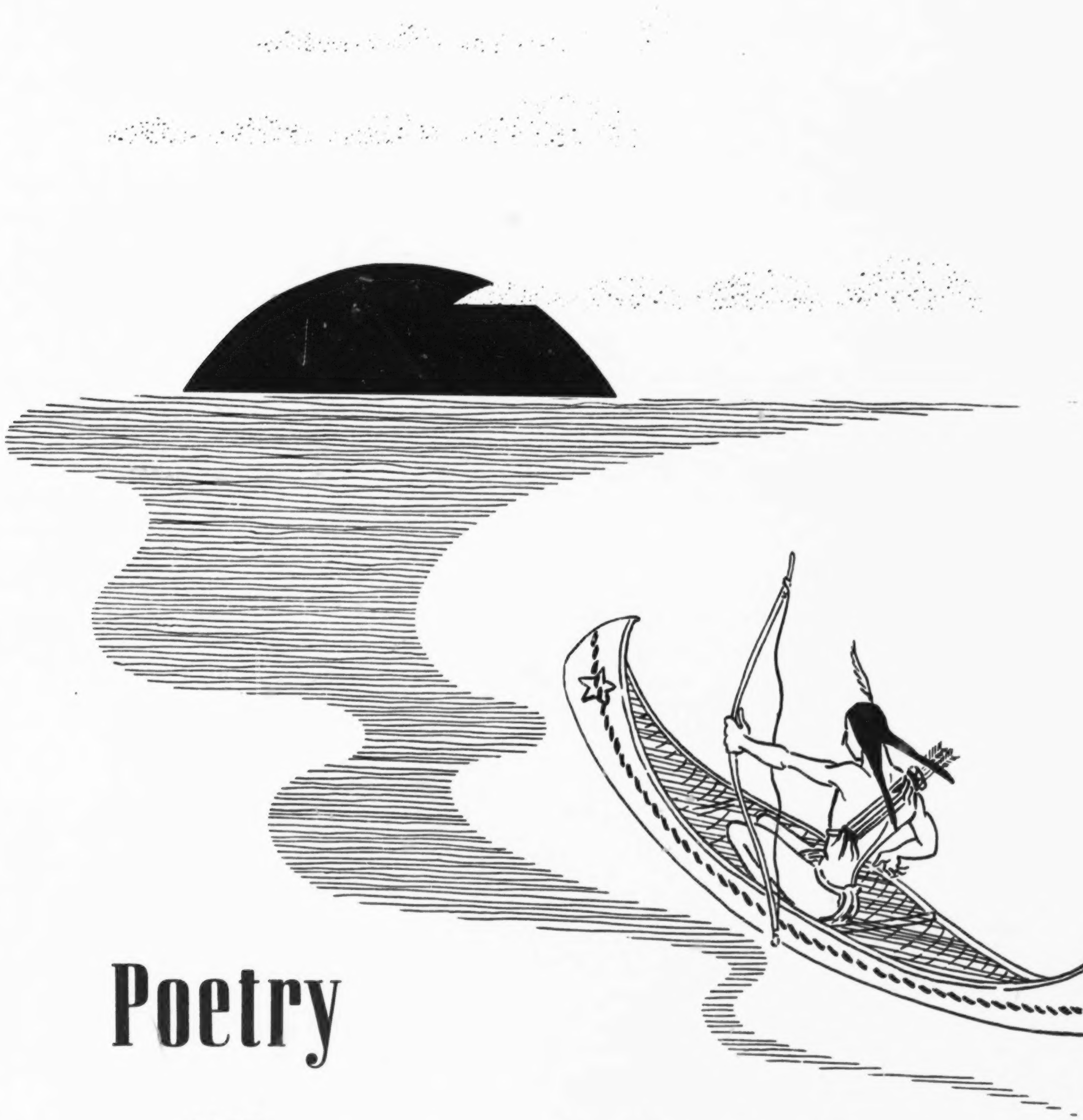
92	Gurko, Leo	TOM PAINE, FREEDOM'S APOSTLE
92	Hahn, Emily	AROUND THE WORLD WITH NELLIE BLY
92	Hahn, Emily	MARY, QUEEN OF SCOTS
92	Hanson, Earl P.	STEFANSSON, PROPHET OF THE NORTH
92	Harvey, Tad	QUEST OF MICHAEL FARADAY
92	Hickok, Lorena A.	STORY OF ELEANOR ROOSEVELT
92	Hickok, Lorena A.	STORY OF FRANKLIN ROOSEVELT
92	Howard, Joan	STORY OF MARK TWAIN
92	Hunt, George P.	STORY OF THE U. S. MARINES
92	Jenkins, Elizabeth	JOSEPH LISTER
92	Johnston, Johanna	JOAN OF ARC
92	Johnston, Johanna	STORY OF HANNIBAL
92	Kaufmann, Helen	STORY OF BEETHOVEN
92	Kaufmann, Helen	STORY OF MOZART
92	Kellogg, Charlotte	PADEREWSKI
920	Kennedy, John F.	PROFILES IN COURAGE
92	Knight, David C.	ISAAC NEWTON, MASTERMIND OF MODERN SCIENCE
92	Komroff, Manuel	MOZART
92	Kornitzer, Bela	THE REAL NIXON
920	Kunitz, Stanley	JUNIOR BOOK OF AUTHORS
92	Kyle, Elisabeth	GIRL WITH A PEN, CHARLOTTE BRONTE
92	Kyle, Elisabeth	MAID OF ORLEANS
92	Kyle, Elisabeth	QUEEN OF SCOTS
92	Land, Barbara	QUEST OF ISAAC NEWTON
92	Lauber, Patricia	QUEST OF GALILEO
92	Lauber, Patricia	QUEST OF LOUIS PASTEUR
92	Levine, Israel E.	THE STORY OF TOWNSEND HARRIS
92	Levinger, E. E.	ALBERT EINSTEIN
92	Lewellen, John	BOY SCIENTIST
92	Lorant, Stefan	LINCOLN; A PICTURE STORY OF HIS LIFE
920	McConnell, Jane	FIRST LADIES, FROM MARTHA WASHINGTON TO MAMIE EISENHOWER
92	Malkus, Alida S.	STORY OF LOUIS PASTEUR
92	Malvern, Gladys	BLITHE GENIUS; THE STORY OF ROSSINI
92	Manton, Jo	PORTRAIT OF BACH
92	Meade, Robert D.	PATRICK HENRY
92	Meadowcroft, E. L.	STORY OF BENJAMIN FRANKLIN
92	Meigs, Cornelia	INVINCIBLE LOUISA
92	Moore, Patrick	ISAAC NEWTON
92	Noble, Iris	NELLIE BLY
92	Nock, O. S.	THE STORY OF GEORGE STEPHENSON
92	North, Sterling	THOREAU OF WALDEN POND
92	Olds, Helen Diehl	CHRISTOPHER COLUMBUS
92	Peare, Catherine	ALBERT EINSTEIN
92	Price, Willadene	BARTHOLDI AND THE STATUE OF LIBERTY

92	Price, Willadene	GUTZON, BORGLUM, ARTIST AND PATRIOT
92	Priestly, John	CHARLES DICKENS
92	Pringle, Patrick	THE YOUNG DICKENS
92	Reynolds, Quentin	CUSTER'S LAST STAND
92	Richardson, Charles	DANIEL WEBSTER
92	Rink, Paul	RICHARD BYRD
92	Ripley, Elizabeth	BOTTICELLI
92	Rosen, Sidney	GALILEO AND THE MAGIC NUMBERS
92	Rubin, Elizabeth	THE CURIES AND RADIUM
92	Shapiro, Milton	WILLIE MAYS STORY
92	Shirer, William	RISE AND FALL OF ADOLF HITLER
92	Stoutenburg, A.	BELOVED BOTANIST: THE STORY OF CARL LINNAEUS
92	Swift, Hildegarde	JOHN BURROUGHS
92	Tannenbaum, Beulah	ISAAC NEWTON
92	Tharp, Louise Hall	LOUIS AGASSIZ
92	Thomas, Henry	WRIGHT BROTHERS
92	Thomas, John	LEONARDO DA VINCI
920	Williams, Ellis A.	MEN WHO FOUND OUT

AUDIO-VISUAL MATERIALS

(See also page 100 for a complete listing of Audio-Visual Materials pertaining to the lives of great women.)

R 92-2	"Benjamin Franklin"
R 920-2	"Betsy Ross" (color)
R 920-7	"Betsy Ross" (color)
R 920-15	"John Paul Jones, American Naval Hero"
R 920-16	"Haym Salomon, Financier of the Revolution"
R 923-1	"George Washington" (color)
R 923-2	"Thomas Jefferson" (color)
R 923-5	"Thomas Jefferson - Man and Patriot" (guide)
R 923-12	"George Washington" (color)
R 923-13	"John Adams and Thomas Jefferson" (color)
R 923-14	"James Madison and James Monroe" (color)
R 925-1	"Benjamin Franklin" (color)
R 925-5	"Robert Fulton and the Steamboat" (color - guide)
R 925-6	"Benjamin Franklin in Old Philadelphia" (color - guide)
R 928-3	"Washington Irving" (color)
R 973-16	"Paul Revere and the Minute Men" (color - guide)
R 973.4-1	"George Washington"
R 973.4-2	"George Washington, the Farmer"
R 973.4-3	"George Washington's Mount Vernon" (color - guide)
R 973.4-4	"Jefferson and Monticello" (color - guide)
R 920-17	"Robert E. Lee, Military Leader of the South"
R 920-18	"Andrew Carnegie, Master of Steel"
R 920-19	"Luther Burbank, Plant Wizard"
R 920-20	"Theodore Roosevelt, Man of Action"
R 920-21	"Henry Ford, the Man Who Put America on Wheels"
R 920-22	"George Washington Carver, the Plant Doctor"
R 920-23	"George W. Goethals, William C. Gorgas and the Panama Canal"
R 923-4	"Abraham Lincoln"
LP 973.7-2	"Abraham Lincoln"
LP 973-2	"Paul Revere and the Minute Men - Our Independence and the Constitution"
LP 973-7	"Pocahontas and Captain John Smith - Winter at Valley Forge"
LP 973-9	"Robert Fulton and the Steamboat"



Poetry

"By the shore of Gitche Gumee,
By the shining Big-Sea-Water."

IX. POETRY

"I have just heard a poem spoken with so delicate a sense of rhythm, with so perfect a respect for its meaning, that if I were a wise man and could persuade a few people to learn the art I would never open a book of verse again." (- William Butler Yeats, Ideas of Good and Evil)

Invite the child to experience poetry by giving him an opportunity to hear and appreciate its beauty. Gifted Children, with their heightened sensitivity to beauty, delight in poetry that has rich, sensory words. They assimilate the associative meanings, and figures of speech challenge their intellect. They also respond to melody and movement in poetry.

When introducing poetry, provide an atmosphere of relaxation. Success of a poem depends upon the teacher's presentation. Encourage children to memorize poetry, but do not require it. Let the child remember the lines that appeal to him. Children meet poetry through their ears rather than their eyes.

Poems may be found which will add a new meaning to the known. In contrast to these, inject the unfamiliar for an exciting, fresh experience. The teacher's triumph will come when the children ask to hear it again.

SILVER

Slowly, silently, now the moon
Walks the night in her silver shoon;
This way, and that, she peers, and sees
Silver fruit upon silver trees;
One by one the casements catch
Her beams beneath the silvery thatch;
Crouched in his kennel, like a log,
With paws of silver sleeps the dog;
From their shadowy cote the white breasts peep
Of doves in silver-feathered sleep;
A harvest mouse goes scampering by,
With silver claws, and silver eye;
And moveless fish in the water gleam,
By silver reeds in a silver stream.

Walter de la Mare

ABOUT THE POET

It will be noted that the name of the poet is of French origin, but the de la Mare family had lived in England for many centuries. His mother, whose maiden name was Browning, was a distant relative of the poet, Robert Browning.

Walter de la Mare was born on April 25, 1873, in the village of Charlton in the southeastern corner of England. Since Walter was a shy, dreamy boy, his school days were not especially happy. The first book which attracted him was Gulliver's Travels. While attending school in London, he began a paper called the "Chorister's Journal". He wrote most of the first nine issues himself, and ran it off on some sort of duplicating machine.

At the age of seventeen he left school to work in the statistical department of the London branch of the Standard Oil Company. Here he was employed for the next eighteen years. He said of his work, "I think that one can find an interest in any task which has got to be done." At this period in his life, he seemed to cultivate the traditional appearance of a poet, keeping his hair long and wavy and wearing a velvet jacket.

In England a pension is sometimes granted to poets in order to give them time for literary production. Such an award was made to de la Mare at the age of thirty-five. With his wife and four children, he lived in a red brick house, known as Hill House, in Taplow, Buckinghamshire. This is comparatively near to the old church, at Stokes Poges, which furnished Thomas Gray the setting for his "Elegy".

About half of de la Mare's books are in prose. Of these the most noted is Memoirs of a Midget. His outstanding book of poems for children, Peacock Pie, contains some of his most delightful nursery rhymes and nonsense verses.

ABOUT THE POEM

Some poems are essentially picture stories. "Silver" is one of these. The ability to appreciate a poem depends upon the pupils' feeling the music and rhythm as well as seeing what the poet has seen. To read "Silver" without seeing these pictures in the mind's eye would detract greatly from full appreciation of the poem.

DISCUSSION QUESTIONS

1. Poems have color as well as pictures. What is the color effect in the poem "Silver"?
2. How many times is the word silver used in this poem? Why?
3. Does the author's picture of the moon making everything look like silver impress you as convincing? Does it seem forced? Give reasons.
4. What time of the year furnishes the background of this scene? (There is fruit on the trees and the harvest mouse is in evidence.)
5. Explain the use of shoon as the plural of shoe. (An old-fashioned plural, never used except in poetry. A word which is no longer in use in prose is called "archaic". Such words often continue to be used in poetry.) What is meant by the term "poetic license"?
6. What is a casement? (A window-sash, originally one made to open on hinges, once much used in England.)
7. What is there in line 9 which would tell you that the setting of the poem is in England?
8. What is a kennel?
9. How do you picture the dog in the poem?
10. What is a cote? (A shelter for animals or birds. The term is not much used in America.) Have you ever heard it before? Where?
11. What color are doves? (English doves are usually white. In America the word "dove" is often used interchangeably with pigeon.)
12. What are the different objects to which the word "silver" applied? (Fruit, trees, thatch, paws of dog, the doves, claws and eyes of harvest mouse, the reeds and the stream.)
13. What are reeds? (A kind of tall, coarse grass that grows in wet places.)
14. What is the atmosphere of the poem? (It is quiet and hushed.)
15. Do you think of any other poems that have something of the same atmosphere of silence and peace?

16. How does the poet produce this hushed, quiet effect? (Through his choice of words and his slow, gentle rhythm.)

17. Show that the first two words of the poem give an idea of its general tone.

18. The poem has few words expressing action. How does this help in creating its atmosphere of silence? What are the action words in the poem?

19. Show that the word "scampering" in describing the gait of the field mouse, is in keeping with the general tone of the poem. Would this be true if the poet had used words like marching, tramping, or galloping?

20. Explain the expression "silver-feathered sleep" in connection with the doves.

*RELATED EXPERIENCES

1.. Compare other poems written by de la Mare..
What common characteristics do they have?

2. Imagine a silvery sheen.
Paint a picture that suggests this poem.

3. Name articles made from silver.

4. Find similar poems by other poets that also produce the hushed effect.

*Bibliography on Poetry at end of Poetry section

THE RUNAWAY

Once when the snow of the year is beginning to fall,
We stopped by a mountain pasture to say, "Whose colt? "
A little Morgan had one foot on the wall,
The other curled at his breast. He dipped his head
And snorted to us. And then he had to bolt.
We heard the minature thunder where he fled,
And we saw him, or thought we saw him, dim and gray,
Like a shadow against the curtain of falling flakes.
"I think the little fellow is afraid of the snow.
He isn't winter-broken. It isn't play
With the little fellow at all. He's running away.
I doubt if even his mother could tell him, 'Sakes,
It's only weather.' He'd think she didn't know!
Where is his mother? He can't be out alone."
And now he comes again with a clatter of stone
And mounts the wall again with whited eyes
And all his tail that isn't hair up straight.
He shudders his coat as if to throw off flies.
"Whoever it is that leaves him out so late,
When other creatures have gone to stall and bin,
Ought to be told to come and take him in."

Robert Frost

ABOUT THE POET

Robert Frost is a poet who wrote about rural New England life. Though born in San Francisco, he is however of New England lineage, eight generations of his ancestors having lived in that area. He was named Robert Lee Frost, after the Southern general.

While Robert Frost was living in the city of Lawrence, Massachusetts, he was graduated from high school as valedictorian of his class. He attended Dartmouth College and Harvard University.

He married at the age of twenty. He wrote much but had difficulty getting his material published. It is said that his first twenty years of literary work brought him less than two hundred dollars.

In the early 1900's Robert Frost went to England. There his first two volumes, A Boy's Will and North of Boston, were published. He came back to America with his reputation established. Since that time until his recent death, he taught at intervals and enjoyed his farm. Four of his books, New Hampshire, Collected Poems, A Further Range, and A Witness Tree have been awarded the Pulitzer Prize as the most distinguished works in their field in a given year.

As you read Robert Frost's poems, you feel that you are listening to him speak, especially when he writes about the New England countryside and farm life. He has the power to make the ordinary, everyday things interesting. It is said that he has made people homesick for New England, even those who have never seen that part of the United States.

ABOUT THE POEM

For children who live in the city this poem will be a broadening experience. The only figure in the poem is that of the colt. The pupil who does not find him interesting does not understand the poem. Make the reading of this poem a vivid remembrance.

DISCUSSION QUESTIONS

1. What time of the year is the setting of this poem?
2. Who "stopped by mountain pasture"? (Perhaps Frost himself)
3. What is a pasture? (A grassy field in which livestock feeds)
4. What is a Morgan? (A celebrated breed of light horses which originated in Vermont)
5. What color is the colt as you picture it? (Morgan horses are usually bay or reddish brown in color. Sometimes they have a streak of white on the face.)
6. In what position was the colt standing?
7. What three things did the colt do when he saw the spectators?
8. What does Frost refer to as "miniature thunder"?
9. Which is easier to imagine, a scene or a sound?

10. How does Frost describe the picture of the colt running away as growing dimmer and dimmer? What is the color suggestion here?

11. Do you think the poet loves and understands animals?

12. Do you believe that the colt was frightened by his first experiences with snow?

13. What is meant by "winter-broken"?

14. What is meant by "whited eyes"? (Ordinarily the white of a horse's eye does not show, but often when he is frightened, he moves them in such a way that it does.)

RELATED EXPERIENCES

1. Mention other horses in literature.
2. Read Smoky, the Cow Horse by Will James
3. View the film, "Education of Smoky" (Sd 636.1-4, 11 minutes)
4. Review the book, Red Roan Pony by J. W. Lippincott.
5. Relate any personal experiences that you have had with horses or with a colt.
6. Write the words that have an association with sound that you can hear.
7. Discuss the words that make you feel the colt's fright in "The Runaway"

I HEAR AMERICA SINGING

I hear America singing, the varied carols I hear,
Those of mechanics, each one singing his as it should be,
        blithe and strong,
The carpenter singing his as he measures his plank or beam,
The mason singing his as he makes ready for work,
        or leaves off work,
The boatman singing what belongs to him in his boat,
The deck hand singing on the steamboat deck,
The shoemaker singing as he sits on his bench,
The hatter singing as he stands,
The woodcutter's song; the plowboy's on his way in the morning,
        or at noon intermission or at sundown,
The delicious singing of the mother, or of the young wife at work,
        or of the girl sewing or washing,
Each singing what belongs to him or her and to none else,
The day what belongs to the day --
        at night the party of young fellows, robust, friendly,
Singing with open mouths their strong, melodious songs.

Walt Whitman

ABOUT THE POET

Walt Whitman's parents were humble, honest, hard-working people. His family moved to Brooklyn, New York when he was four. His experiences in Brooklyn influenced him in his writings.

Walt left school to become an office boy. In his first forty years he was a school teacher, printer, editor, and carpenter. It is said that he was experiencing life. In 1855 he published his first volume of poems, Leaves of Grass.

Whitman was vitally interested in people. He often said, "I like folks, the common, ignorant, unpretentious folks." He was known as the "good, gray poet."

ABOUT THE POEM

This poetry selection weaves the songs of our American people throughout its lines. It paves the way for an introduction to our American songs as it relates to the workers mentioned in this poem.

The above selection, "I Hear America Singing," could be taught at the time of American Education Week. The essence of the poem is the foundation of our country.

"I Hear America Singing" is easily adapted for choral reading. Before students present their oral interpretation, it is essential that they under stand what the poet is saying.

DISCUSSION QUESTIONS

1. What, judging from this poem, did Walt Whitman think was the most important element in happiness?
2. What does Whitman imply in line 9, "Each singing what belongs to him or her and to none else"?
3. What does this poem tell you about the kind of life which was common in the United States about a hundred years ago? If Whitman were writing this poem today, what kinds of workers do you think he might substitute for some of those he has named?
4. How many occupations are referred to? What are they?
5. Does singing make work easier? Give examples.
6. Do people sing at their work today? Why not?
7. What poems by other authors mention workingmen?
8. What group in the poem is not working while they are singing?
9. Do people feel more like singing when they are going to work or leaving work? What about the mason in the poem?
10. Which of the groups would sing lively and vigorous songs? Which would you expect to sing soothing songs?

RELATED EXPERIENCES

1. Read Walt Whitman's tribute to Lincoln, "O Captain! My Captain".
2. Select songs that each group of workers in the poem might sing.
3. Learn these songs. Prepare a pageant with songs of our land as they relate to the worker.
4. Pantomine the different occupations.
5. Make a mobile showing the various workers in this poem.
6. Use rhythm instruments for sounds that you hear in this poem.

RESOURCES FOR THE TEACHER

Arbuthnot, May - *Time for Poetry*, Page 43

AUDIO-VISUAL MATERIALS

TR 929-1	"I Am An American"
TR 780-39	"Folk Songs in America"
LP 784.6-1	"Young America Sings" (1 record, 4 filmstrips)

HIAWATHA
An Epic Poem by Henry Wadsworth Longfellow

ABOUT THE AUTHOR

Henry Wadsworth Longfellow was born at Portland, Maine, in the year 1807. He was trained for college and entered Bowdoin College in 1821. He received a invitation to teach modern languages at his Alma Mater, with a leave of absence for travel and study in Europe.

Longfellow had many honorary degrees conferred upon him, and his name is probably more widely known both in America and in Europe than most men of letters. His real vocation was that of a poet, and his poetic genius has been evidenced in his prolific writings.

Longfellow wrote in his diary, "I have at length hit upon a plan for a poem about the American Indians, which seems to me the right one and the only one." The poet wrote "Hiawatha" with abandonment and thorough enjoyment of his work.

ABOUT THE EPIC

This simple, narrative poem may be used as an introduction to a literary form, the epic. "An epic is a poem of definite character dealing by means of narration with the history, real or fictitious, of some notable action or series of actions, carried out under heroic guidance." (William Rose Benet)

Epics are often composed of legends of a people, collected and woven together into a whole (story-telling) poem.

Each chapter should be read twice before discussion, once quickly for overall meaning and once carefully.

DISCUSSION QUESTIONS
(Due to the nature of the poem, there is interpretation for various parts.)

INTRODUCTION

In these stories who is invited to listen?

Part I. "The Peace Pipe"

Hiawatha is intent on peace. In "The Peace Pipe" a league of nations is planned by Gitche Manito. The nations are represented here by warriors.

The conclave is presided over by Gitche Manito, who makes a strangely familiar plea for peace. There is a reference to the coming of Hiawatha, who is to be the Prince of Peace.

Part II. "The Four Winds"

This part refers to the definition of an epic which speaks of episodes important to the development of a nation. In this part the plot stands still, but what concepts are developed?

Part III. "Hiawatha's Childhood"

We meet West Wind, Mudjekeewis, as Hiawatha's father.
What are some of the characteristics of Hiawatha as a small boy?
How did our boy hero win the name "Strong-Heart"? Remember that the Indian's name is held sacred.

Part IV. "Hiawatha and Mudjekeewis"

Can you think of some legends where the hero sets out to find his father and "thereby hangs the tale"?

What happens to Hiawatha after the reconciliation with his father?
How does Hiawatha contribute to the welfare of his people?
Who is Minnehaha?

Part V. "The Fasting and the Maize"

Read to the class the esquire's preparation for knighthood in the King Arthur stories. (Refer to resources)

Part VI. "Hiawatha's Friends"

How many good friends are mentioned in this part?
What are their names? What are their professions?
What tragedy occurred to Kwasind?

Part VII. "Hiawatha's Sailing"

In this part Hiawatha benefits his people again. How?

Part VIII. "Hiawatha's Fishing"

This part recounts an adventure with Nahma, King of Fishes. This exciting adventure is enjoyable reading. What kinds of fish are described in this part? Describe Nahma. What kind of a fish was he?

Part IX. "Hiawatha and the Pearl Feather"

What dangerous mission does Hiawatha undertake?
What was the name of the merciless magician?
What are the names of warriors in other legends who go out to slay the enemies of the people? (e. g., Beowulf)

Part X. "Hiawatha's Wooing"

What was the warning of Nokomis to Hiawatha?
How did Minnehaha feel about Hiawatha?
What did Minnehaha's father make?
What tribe did Minnehaha belong to?
How did he win Minnehaha?

Part XI. "Hiawatha's Wedding-Feast"

Describe the food served at the wedding.
Of what animals were the utensils made?
What clothing did the wedding guests wear?
After all had feasted, what did Nokomis do?

Part XII. "The Son of the Evening Star"

In this part Iagoo, the famous story-teller, tells this tale of adventure.
How did the wedding guests react to Iagoo's story?

Part XIII. "Blessing the Cornfields"

What did Hiawatha do to catch the marauding birds?
Who was the leader of these robbers?
What was Hiawatha's threat to him?
Who went to the fields to reap the maize harvest?
What did the older men and warriors do?

Part XIV. "Picture-Writing"

What was Hiawatha's concern about recording deeds?
What were some of the symbols that Hiawatha depicted on the smooth bark of a birch tree?
Was Hiawatha wise to teach his people the mysteries of picture-writing?

Part XV. "Hiawatha's Lamentation"

What tragedy befalls Chibiabos?
How long did Hiawatha mourn and lament the death of his beloved friend?
Who were the Jossakeeds?
Why did they come to visit Hiawatha?
What did the magic drink contain?
What mission did Hiawatha embark upon?

Part XVI. "Pau-Puk-Keewis"

Who was Pau-Puk-Keewis?
What game did he teach the people?
What did they play for?
What was his taunt to Hiawatha?
Why did he cause chaos in the wigwam of Hiawatha?

Part XVII. "The Hunting of Pau-Puk-Keewis"

What did Pau-Puk-Keewis ask Ahmeek, the King of all beavers, to do?
How did Pau-Puk-Keewis meet his death?

Part XVIII. "The Death of Kwasind"

What was Kwasind's fatal secret?
Who knew this secret?
How did Kwasind meet his death?

Part XIX. "The Ghosts"

Who are the ghosts?
What advice do they give Hiawatha?

Part XX. "The Famine"

What caused the death of Minnehaha? Describe Hiawatha's grief.

Part XXI. "The White Man's Foot"

The famine of the winter passed and with the spring came strange news.
What was this strange news?
How did they describe the visitors in the great canoes?
What was the vision that Hiawatha had seen?

Part XXII. "Hiawatha's Departure"

The white men came. They were welcomed by Hiawatha and his people.
What did the white man speak of to the Indians?
How does Hiawatha feel about the white men?
What advice does he give his people?
What is his farewell message to them?

RELATED EXPERIENCES

1. What are ways that we attempt an approach to peaceful solutions? Mention group processes and individual methods.
2. Provide an opportunity for study of the structure of the United Nations. This legend might be studied prior to United Nations Day, October 24th.
3. This legend provides an opportunity for discussing other literary forms: fiction, prose, episodes, etc.
4. Integrate science and nature study. What plants are mentioned in the story? What animal life?
5. Discuss the custom of choosing or winning a significant name. Relate to present day practices.
6. Indian corn or maize saved the white men's lives. Emphasize the importance of this grain in our country.
7. View the film, "Grain That Built a Hemisphere (Sd 633.1-11, 11 minutes).
8. Dramatize the parts that the children like best.
9. Name other heroes of epics and legends.
10. Listen to a transcription about Henry Wadsworth Longfellow (TR 921-46).
11. See the filmstrip "Hiawatha" (R 810-2).
12. See the film "Brotherhood of Man" (Sd 323-11, 10 minutes). Organize a panel discussion on the ideas presented in the film.

SUGGESTED BOOKS OF POETRY

(Available from the Pasadena City Schools Elementary Library)

Arbuthnot, May	TIME FOR POETRY
Blake, William	SONGS OF INNOCENCE
Brewton, Sara	BURNING CANDLES BURNING BRIGHT
Brewton, Sara	SING A SONG OF SEASONS
De la Mare, Walter	TOM TIDDLER'S GROUND
Hallmark Cards	POETRY FOR PLEASURE
Farjeon, Eleanor	THE CHILDREN'S BELL
Ferris, Helen	FAVORITE POEMS FOR CHILDREN
Field, Eugene	POEMS OF CHILDHOOD
Huffard, Grace	MY POETRY BOOK
Kuskin, Kaila	ALEXANDER SOAMES, HIS POEMS
Longfellow, Henry W.	THE SONG OF HIAWATHA
Longfellow, Henry W.	THE POEMS OF LONGFELLOW
Plotz, Henen	IMAGINATION'S OTHER PLACE: POEMS OF SCIENCE AND MATHEMATICS
Stevenson, R. L.	CHILD'S GARDEN OF VERSES

AUDIO-VISUAL MATERIALS

Sd 372.4-2	"Let's Read Poetry" (10 minutes)
Sd 398-6	"The Owl and the Pussy-Cat"
PR 398.8-1	"Poetry Time"
LP 811-3	"A Child's Garden of Verses"

Junior High School A.V. Materials
Available for 5th and 6th grade gifted-cluster classes:

R 928-1	"Henry W. Longfellow"
R 928-2	"John Greenleaf Whittier"
TR 921-12	"Henry Wadsworth Longfellow"

APPENDIX

A. Additional Activities Related to Literature

B. Other Literature Enrichment Guides

C. Bibliography

ADDITIONAL ACTIVITIES RELATED TO THE STUDY OF LITERATURE

In the following activities the teacher may improvise to meet the needs of her group. The content may be related to one or more areas of literature.

GAME OF AUTHORS

Each child may have either ten or twelve slips of paper on his desk. Half of the slips will have titles of books on them. The other half will have names of the authors on them. When the teacher says the title, The Wind in the Willows, the child with the title on his desk will hold it up. The child having the author, Kenneth Grahame, on his desk will hold it up to match the title.

SCRAMBLE

This is an intriguing game and exciting for bright children. A scrambled title of the story is placed on the bulletin board. Sometimes a picture drawn by the student above the scrambled title will assist in the guessword. For example: OMT AYREWS is TOM SAWYER.

ELECTION OF BOOKS

The children make a list of their ten favorite books and deposit the list in a ballot box. A committee counts the votes to discover the favorites. Those books are displayed with a blue ribbon on them.

ONE BOOK SHOW

Recognize a particular book by illustrating it in various media. Some suggestions are: a mobile, a tape recording, a mural, a peep box, a clay model, crayon etching, water color painting, and other available arts and crafts materials that are adaptable to the selected book.

ONE AUTHOR SHOW

On an author's birthday, pay homage to him by displaying as many of his books as possible. Compare the books, and become an authority on the life of this author.

TRAVELING WITH LITERATURE

Use a large outline map of the United States. Place a symbol for a book title on the map according to the locale of the setting of the story.

ADVERTISING A BOOK

Study the advertisements in the paper. What is a good ad? How well can you sell your book? Originate an advertisement to sell your book. Sell it to the highest bidder.

WHO AM I?

On a bulletin board place a picture of an author and give one clue to his identity. Add a clue each day until the author's name is guessed.

OTHER LITERATURE ENRICHMENT GUIDES

Literature enrichment guides (for the teacher) for all books listed below are available from the Elementary Library. The asterisked titles have been used in sample lessons in this guide.

Aesopus	*FABLES OF AESOP
Brink, Carol R.	CADDIE WOODLAWN
Carrigher, Sally	ONE DAY ON BETTLE ROCK
Carson, Rachel	THE SEA AROUND US
Clemens, Samuel L.	*ADVENTURES OF TOM SAWYER
Cox, Miriam	THE MAGIC AND THE SWORD
Creswick, Paul	ROBIN HOOD
Daugherty, James	OF COURAGE UNDAUNTED
DeJong, Meindert	*THE WHEEL ON THE SCHOOL
Dickens, Charles	*A CHRISTMAS CAROL
Dolin, Albert	*GREAT AMERICAN HEROINES
Freeman, Mae	*THE STORY OF ALBERT EINSTEIN
Grahame, Kenneth	THE WIND IN THE WILLOWS
Gray, Elizabeth J.	ADAM OF THE ROAD
Hall, Anna G.	NANSEN
Heyerdahl, Thor	KON TIKI
Hillyer, Virgil	A CHILD'S GEOGRAPHY OF THE WORLD
Hillyer, Virgil	A CHILD'S HISTORY OF THE WORLD
Irving, Washington	*RIP VAN WINKLE AND THE LEGEND OF SLEEPY HOLLOW
Kipling, Rudyard	JUNGLE BOOK
Krumgold, Joseph	AND NOW MIGUEL
Lanier, Sidney	BOY'S KING ARTHUR
Lorenzini, Carlo	ADVENTURES OF PINOCCHIO
Nesbitt, E.	TREASURE SEEKERS
O'Dell, Scott	*ISLAND OF THE BLUE DOLPHINS
Pyle, Howard	SOME MERRY ADVENTURES OF ROBIN HOOD
Tenzing, Norgay	TIGER OF THE SNOWS
Tolkien, John R.	THE HOBBIT: OR, THERE AND BACK AGAIN

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Dickens, Charles. A Christmas Carol: The Macmillan Company, 1950.

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Freeman, Mae. The Story of Albert Einstein: Random House, 1958.

Herzberg, Max. Myths and Their Meanings: Allyn and Bacon, 1963.

Huck, Charlotte and Young, Doris. Children's Literature in the Elementary School: Holt, Rinehart and Winston, 1961.

Irving, Washington. Rip Van Winkle and the Legend of Sleepy Hollow: The Macmillan Company, 1963.

Kunitz, Stanley and Haycraft, Howard. The Junior Book of Authors: The H. W. Wilson Company, 1951.

Larrick, Nancy. A Teacher's Guide to Children's Books: Charles E. Merrill, 1960.

Longfellow, Henry Wadsworth. The Poems of Longfellow: Houghton, Mifflin, 1948.

Martignoni, Margaret E. The Illustrated Treasury of Children's Literature: Grosset and Dunlap, 1955.

Meigs, Cornelia, Eaton, Anne, Nesbitt, Elizabeth, and Viquers, Ruth Hill. A Critical History of Children's Literature: The Macmillan Company, 1953.

O'Dell, Scott. Island of the Blue Dolphins: Houghton Mifflin, 1960.

Schreiber, Morris. Stories of Gods and Heroes: Grosset and Dunlap, 1960.

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